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JOHANN SEBASTIAN BACH

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JOHANN SEBASTIAN BACH
VOLUME I : SHORTER COMPOSITIONS

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SIX LITTLE PRELUDES

Edited by Ebenezer Prout

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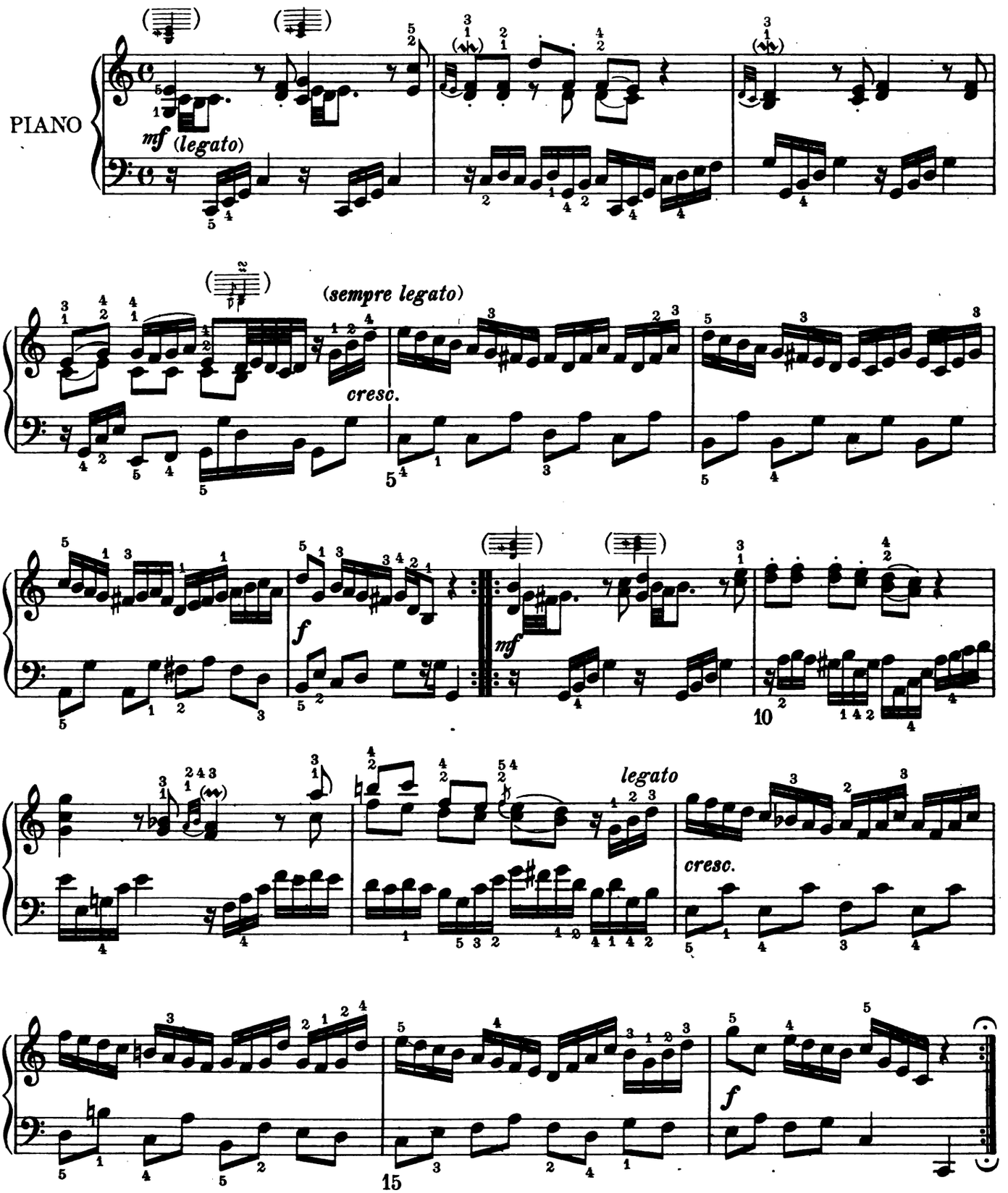
JOHANN SEBASTIAN BACH
(1685-1750)

(Allegro moderato ♩= 84)



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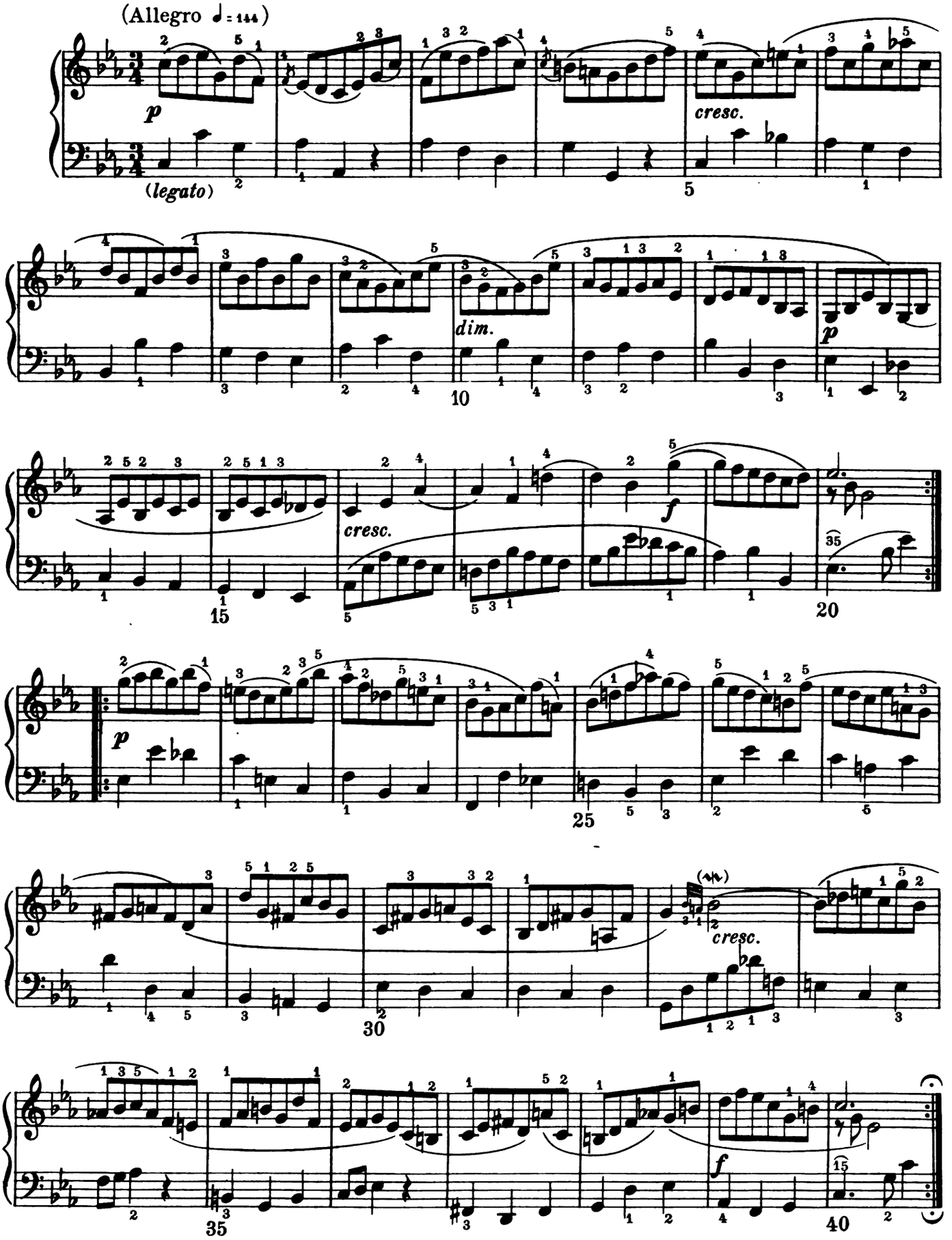

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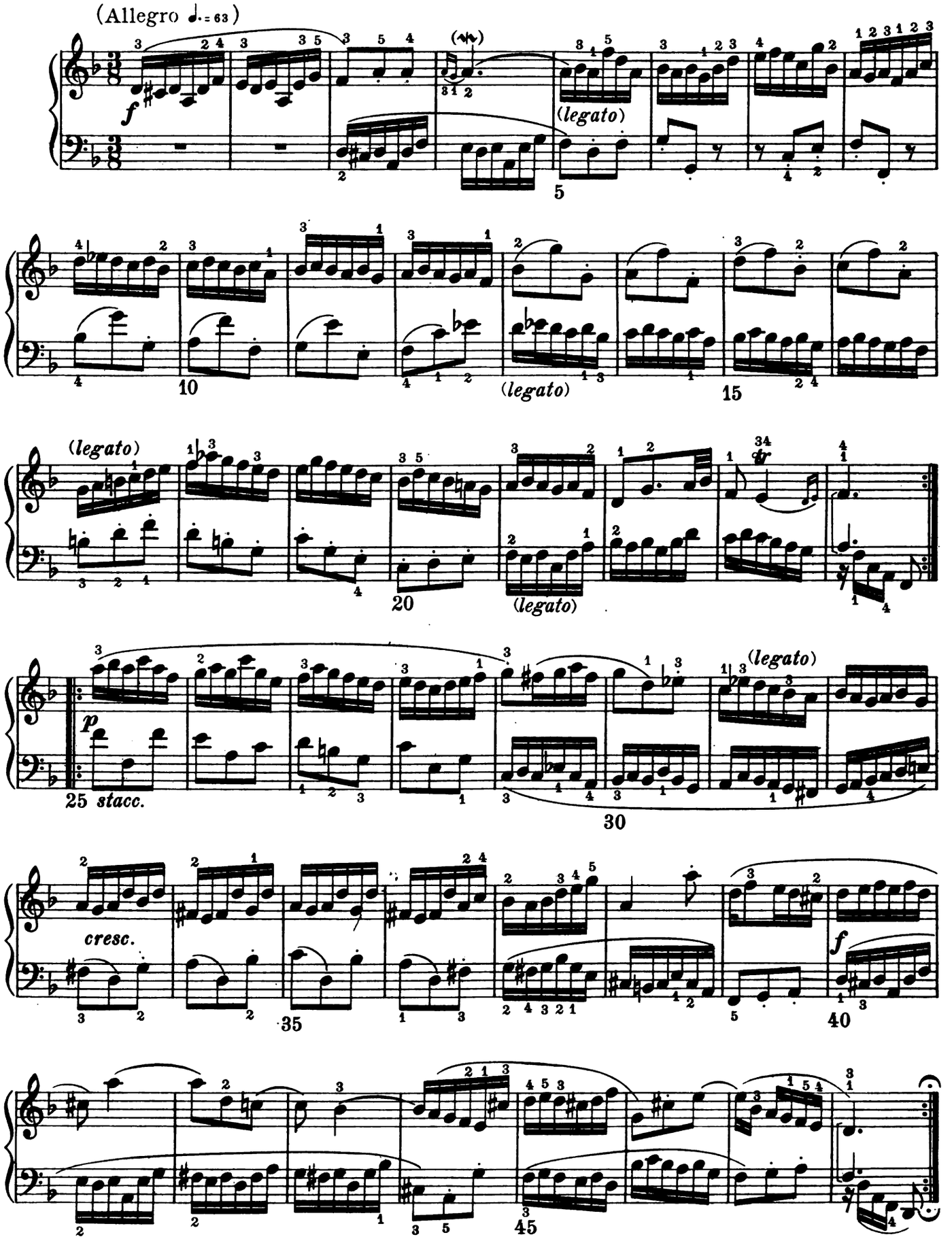

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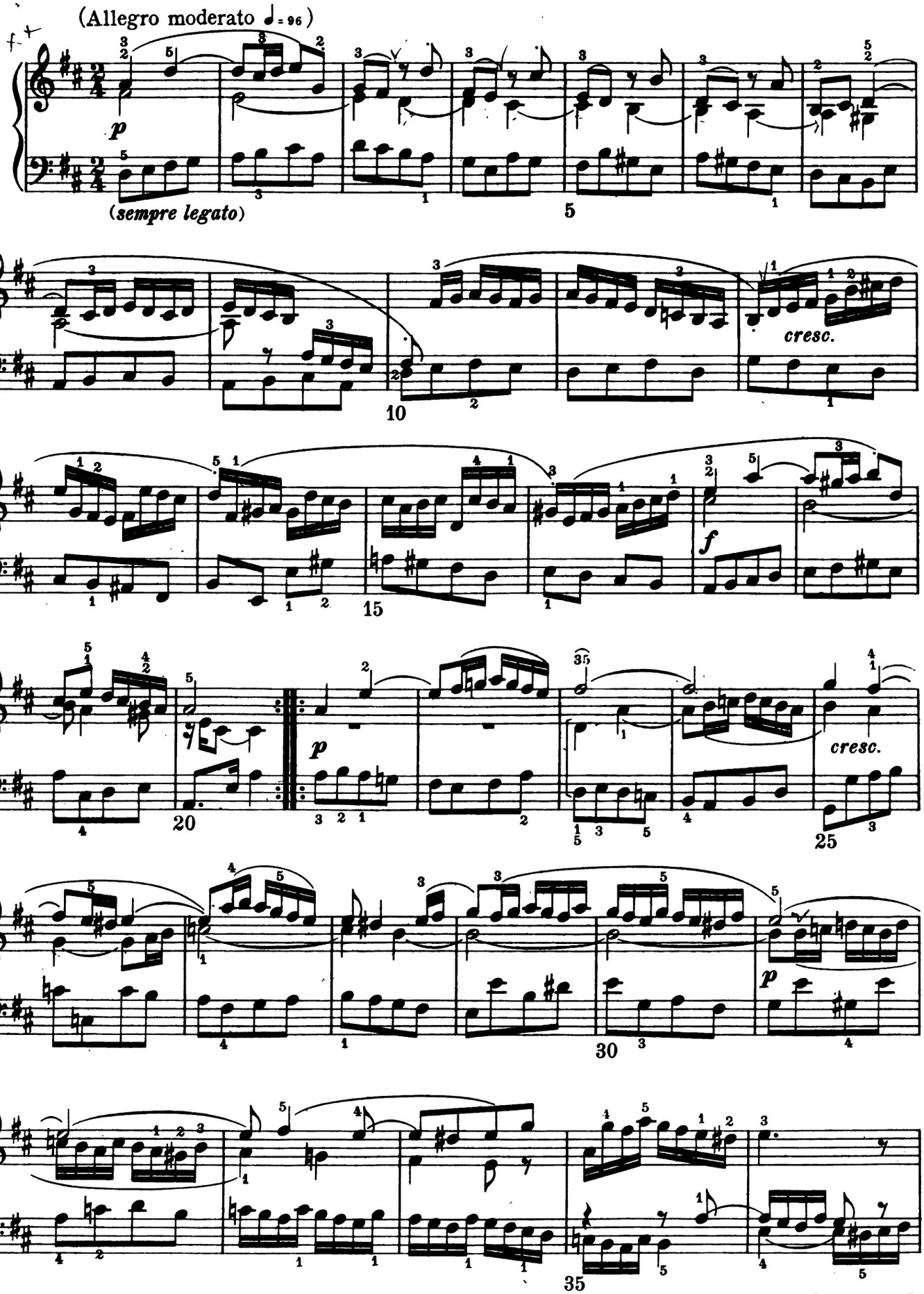

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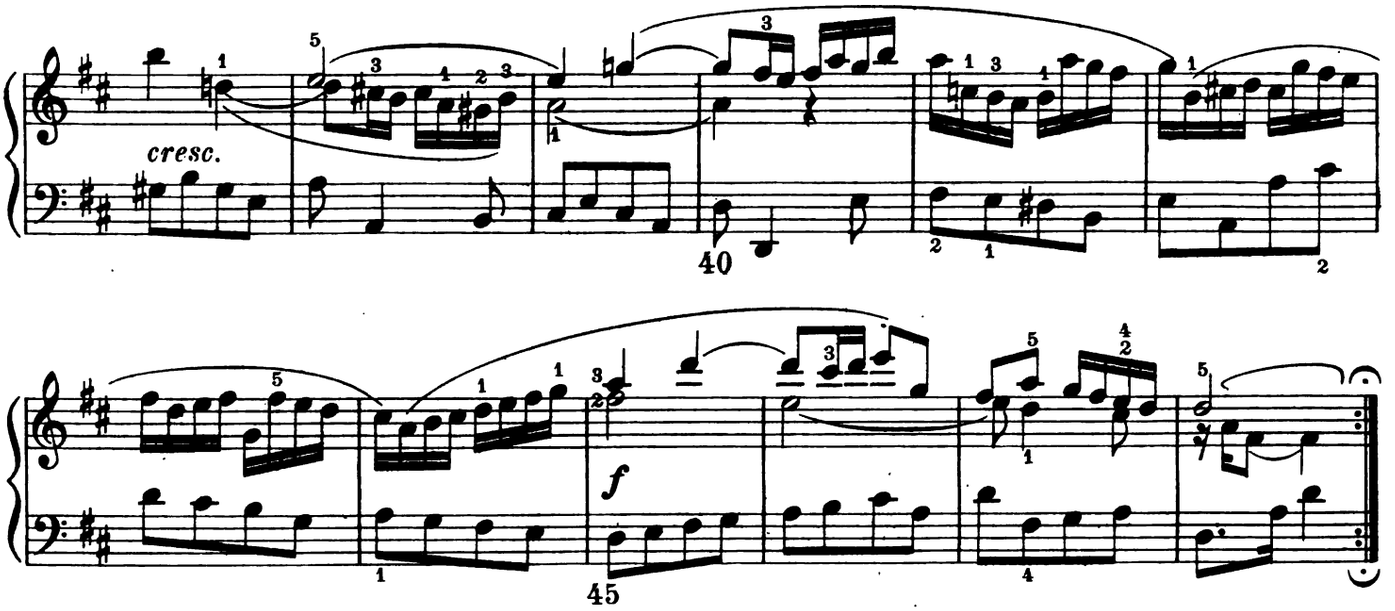

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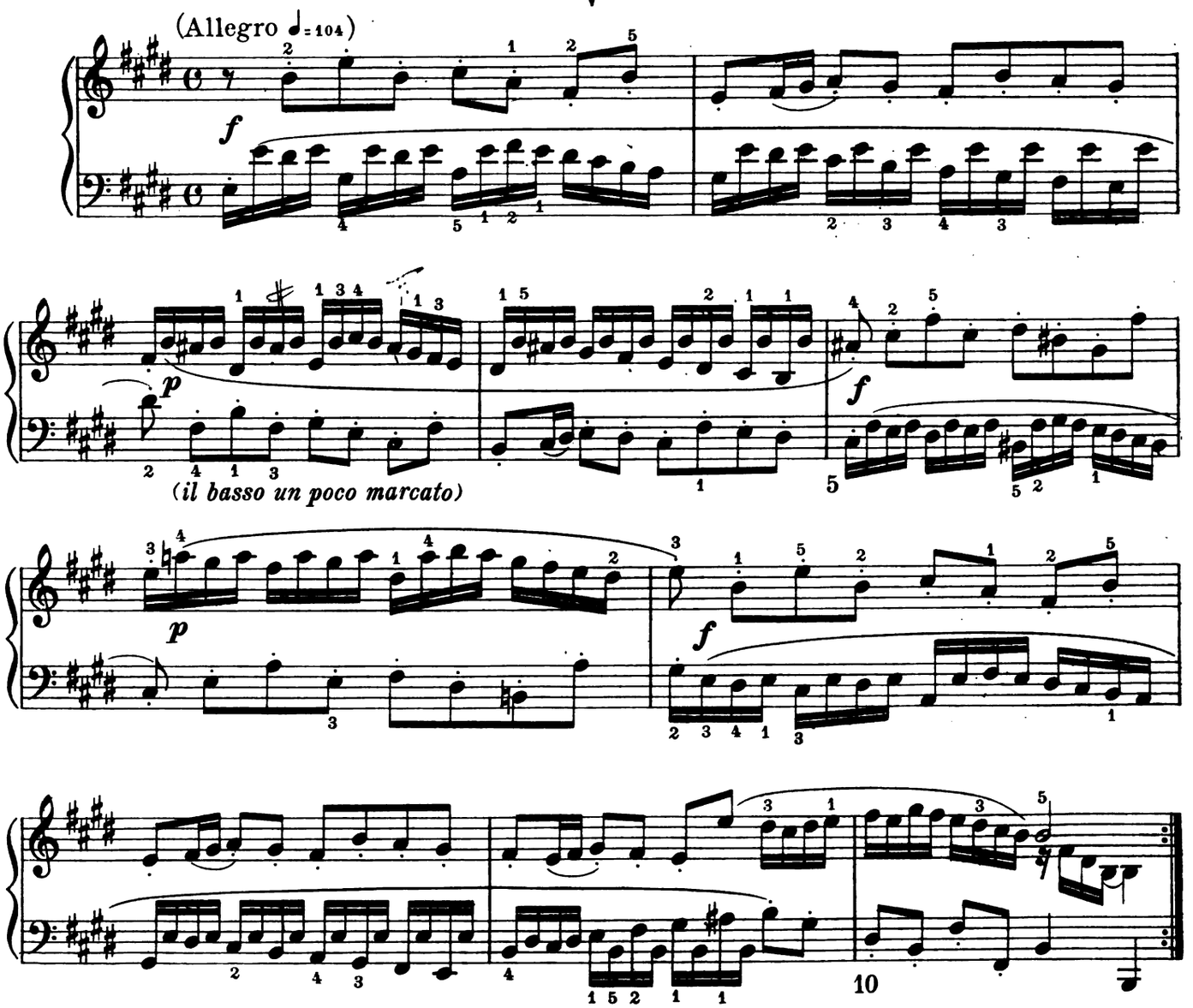

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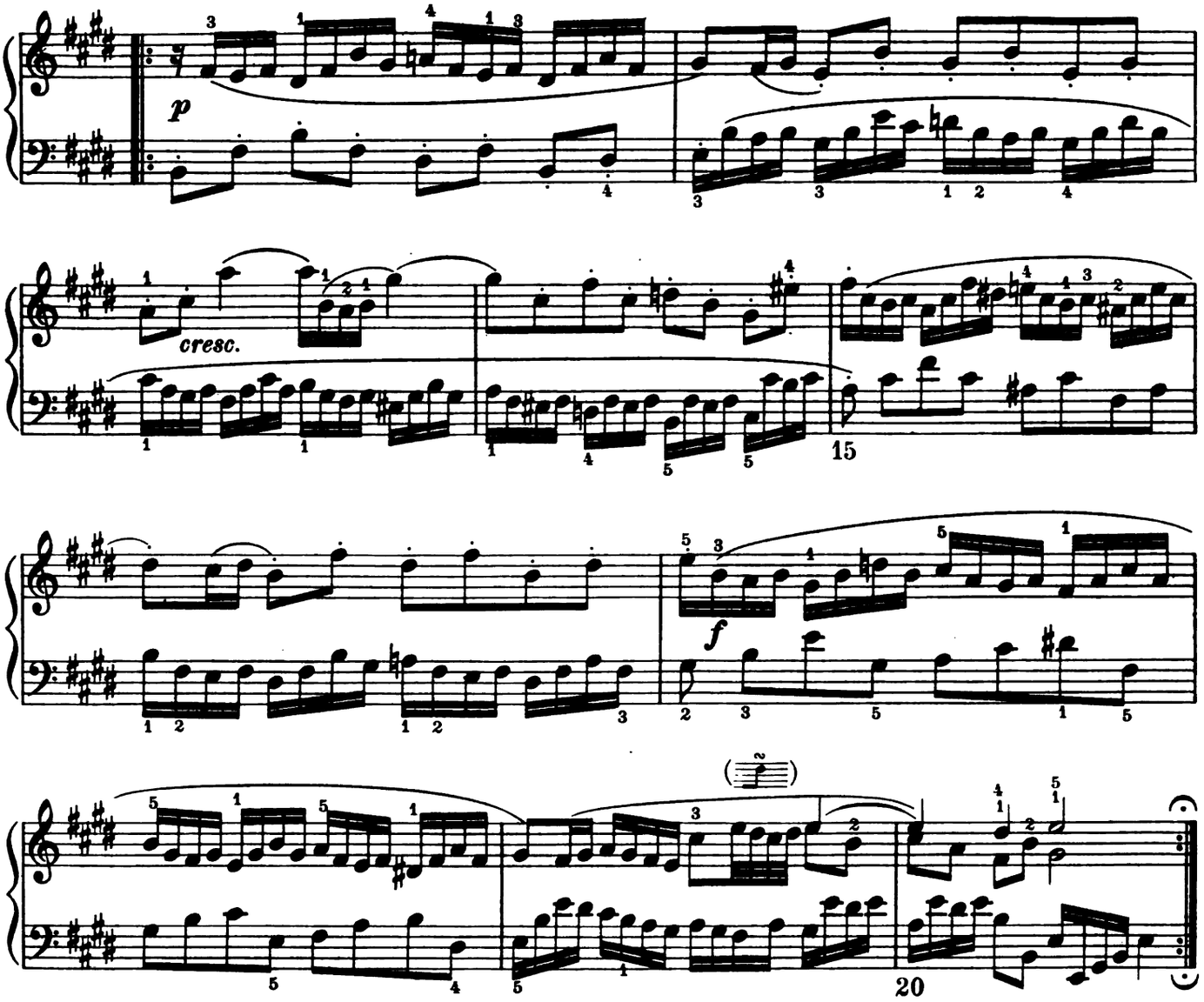

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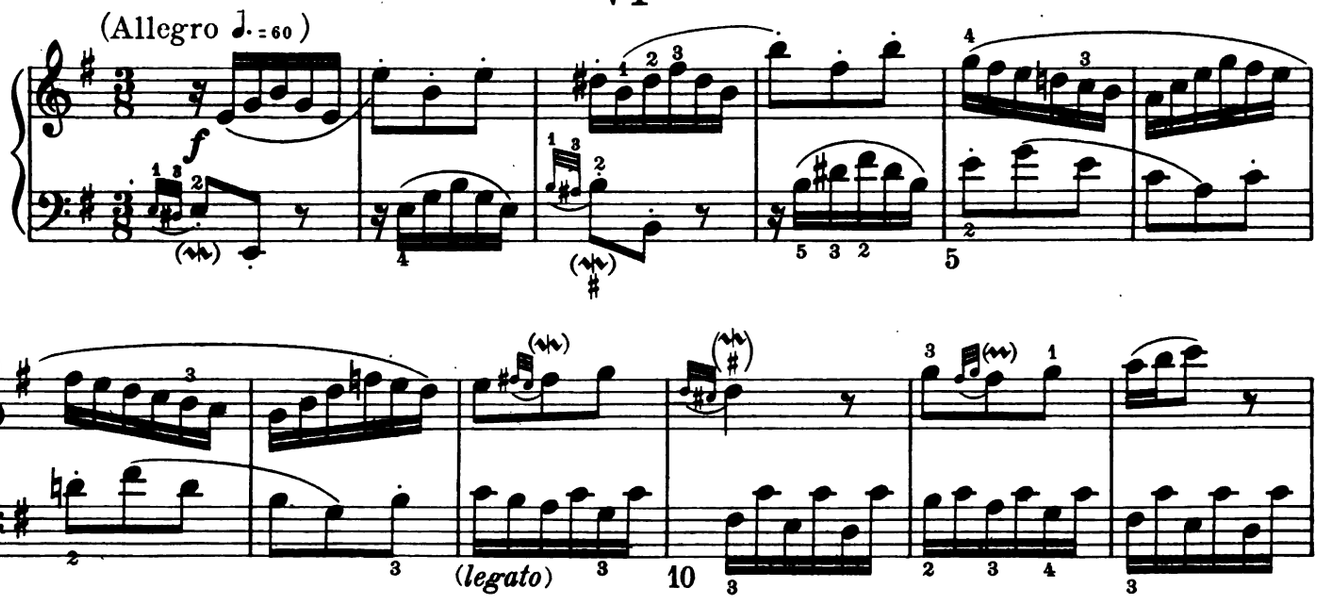

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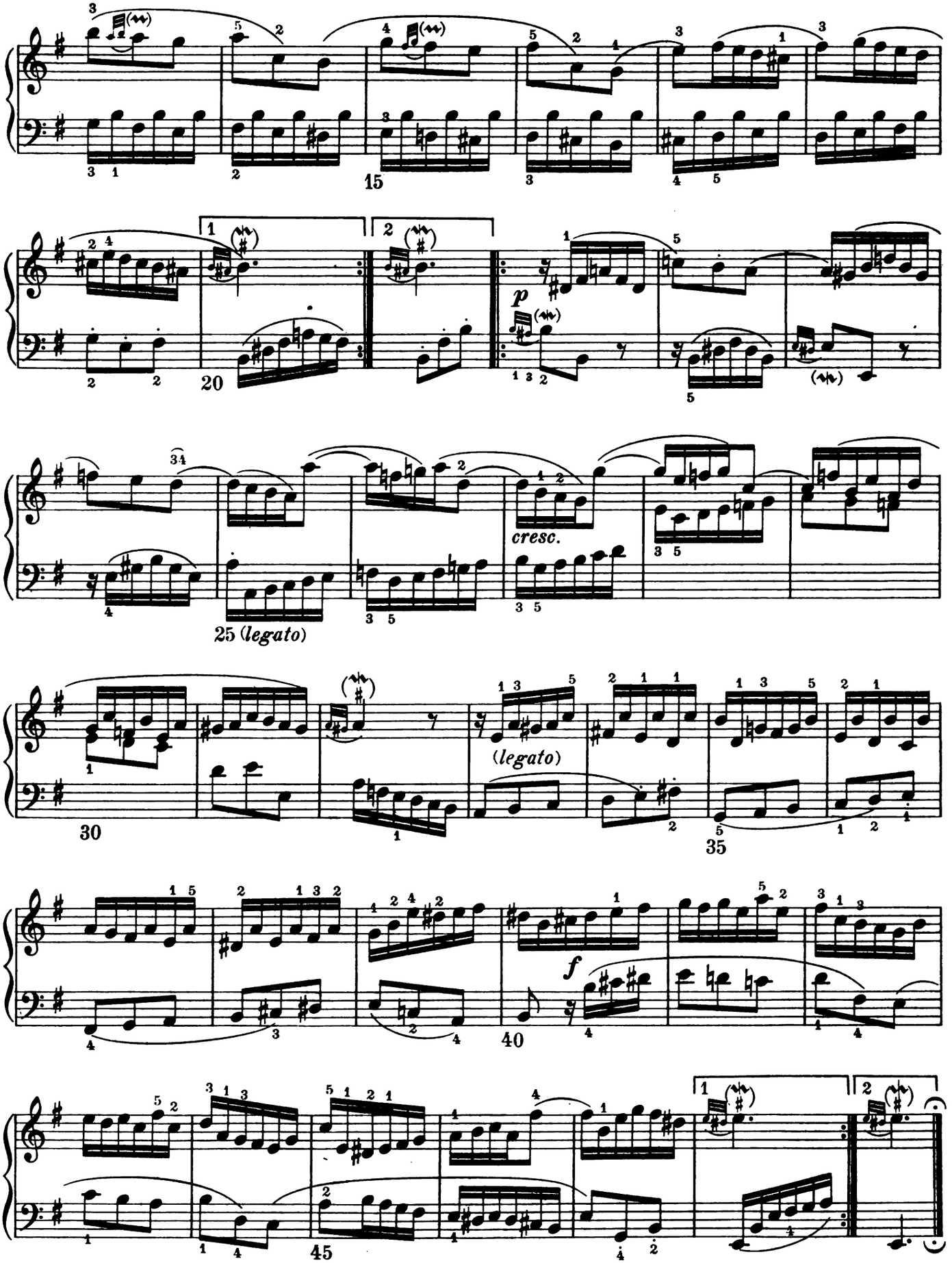

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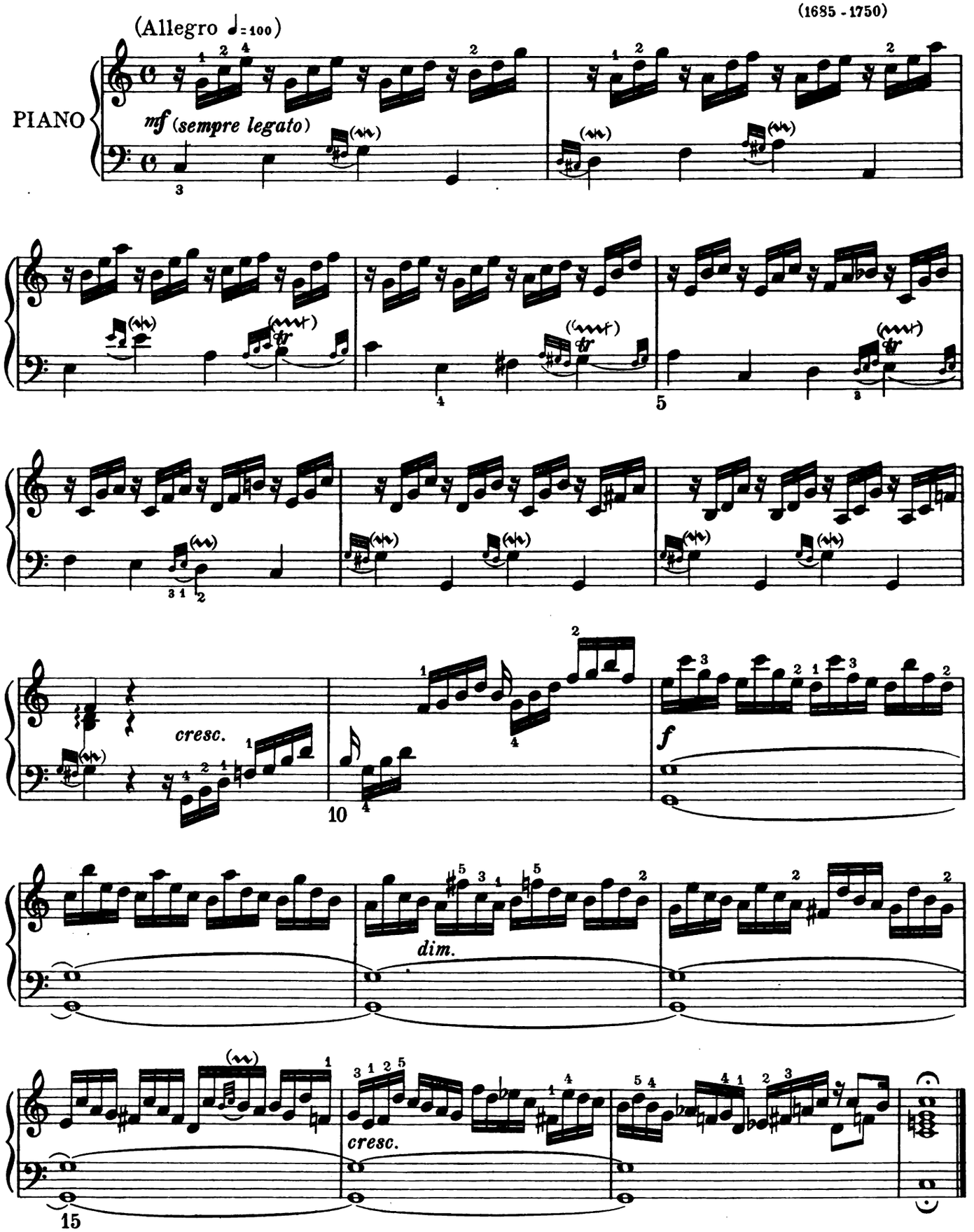
(1685 - 1750)



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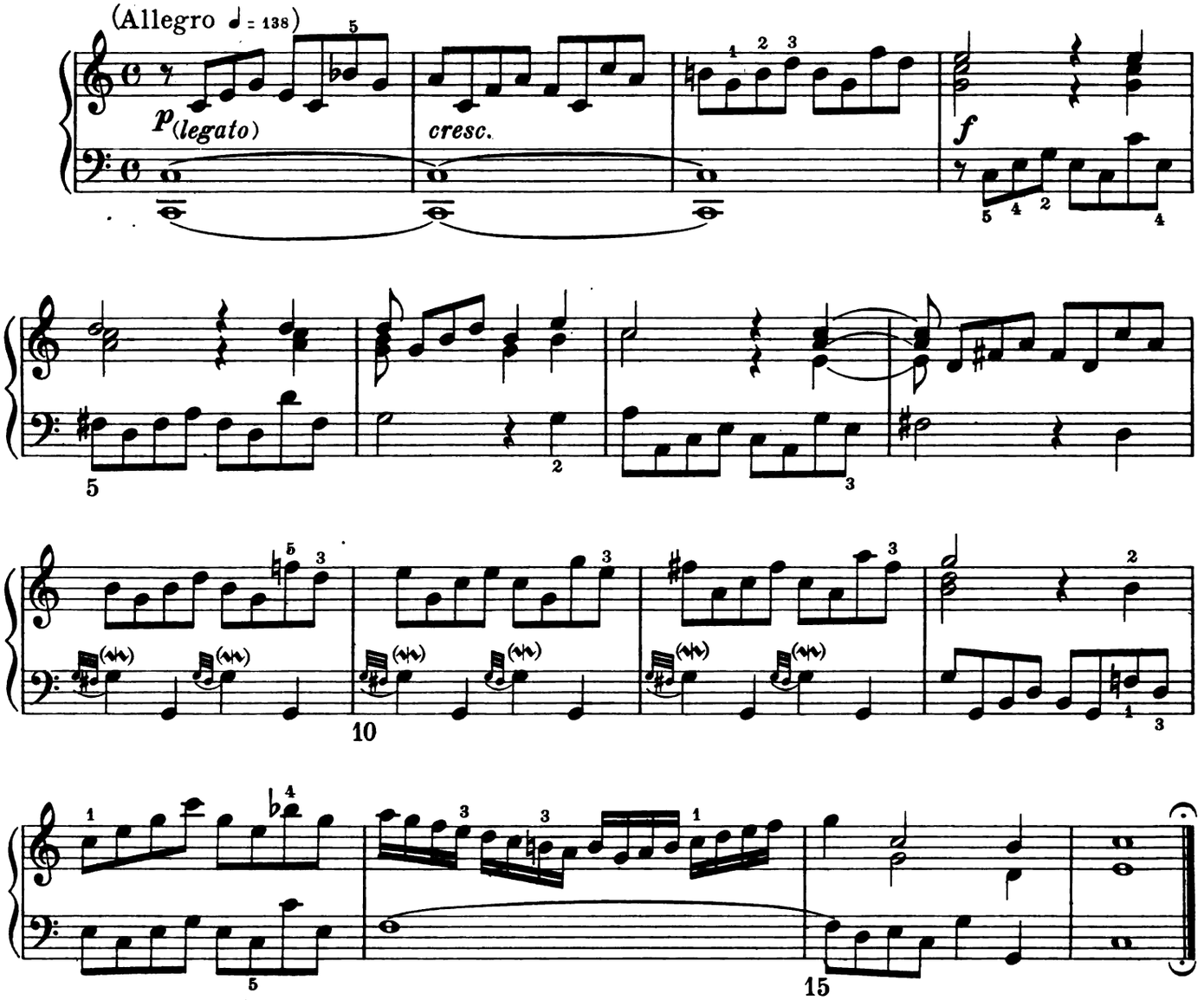

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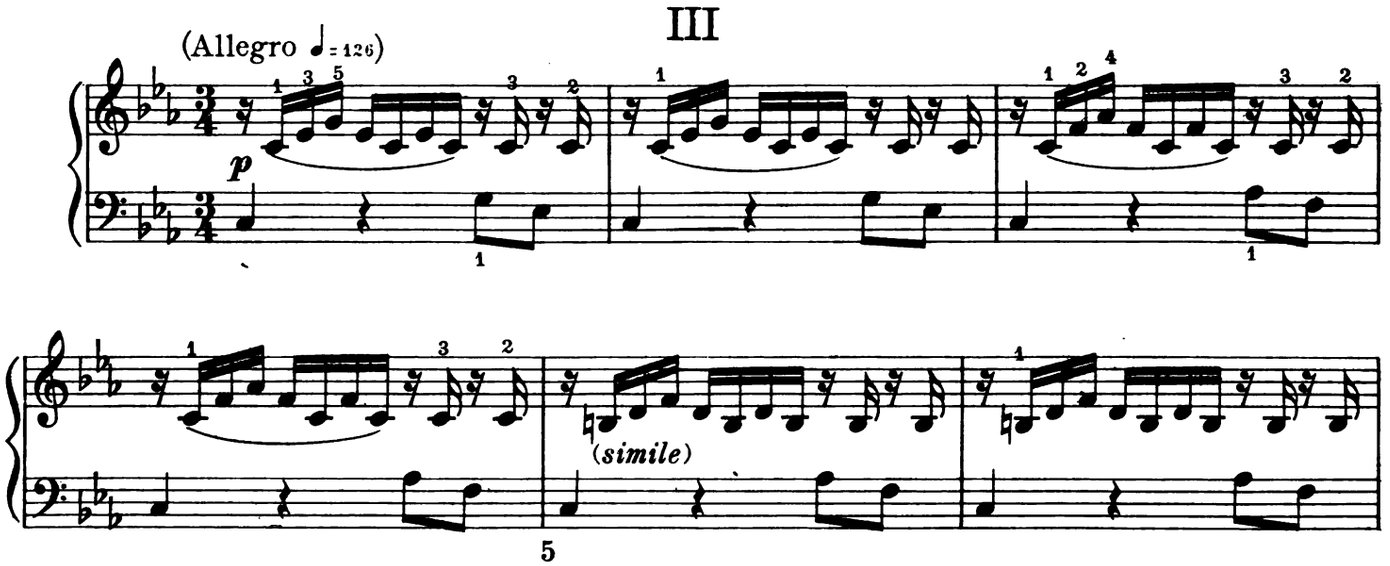

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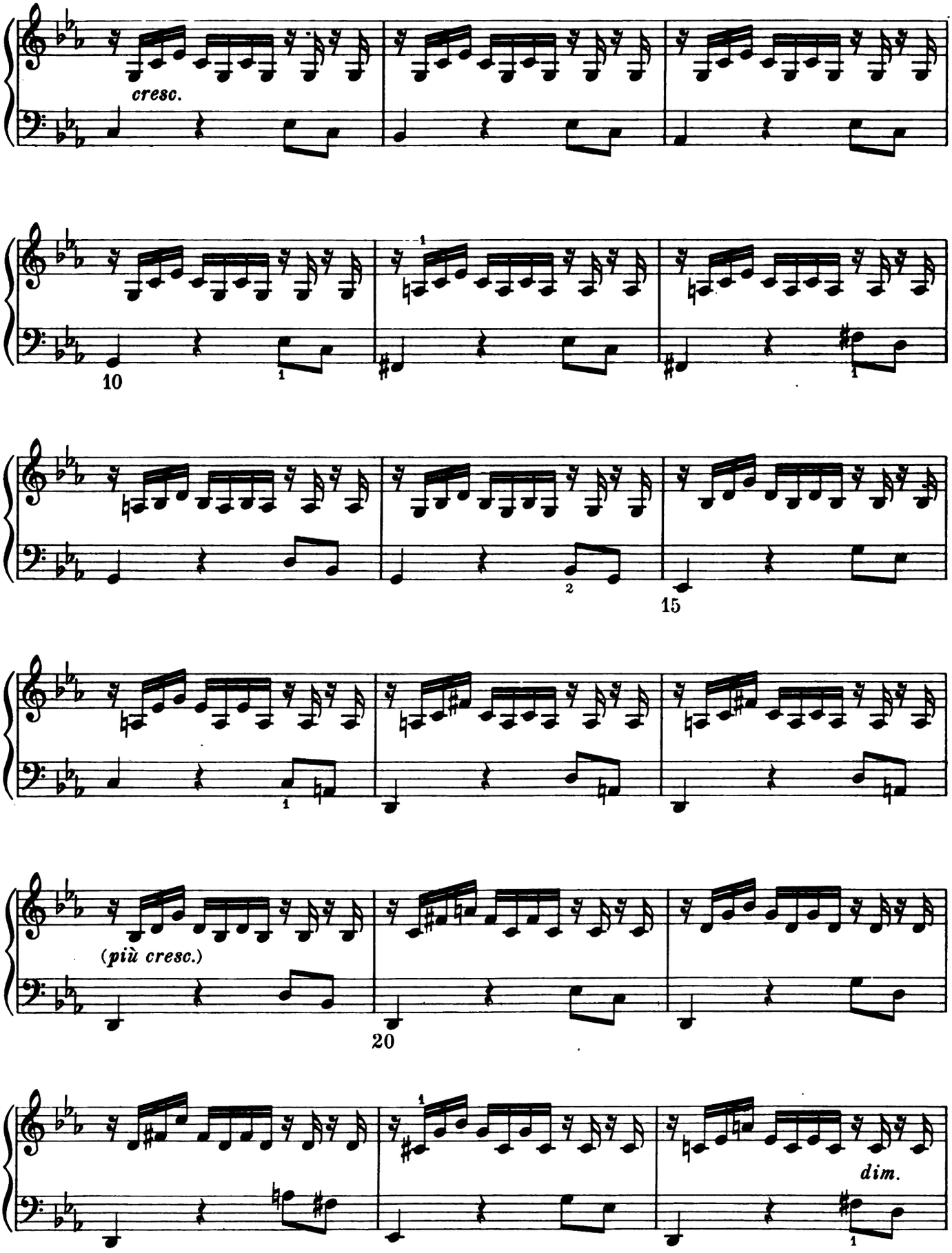

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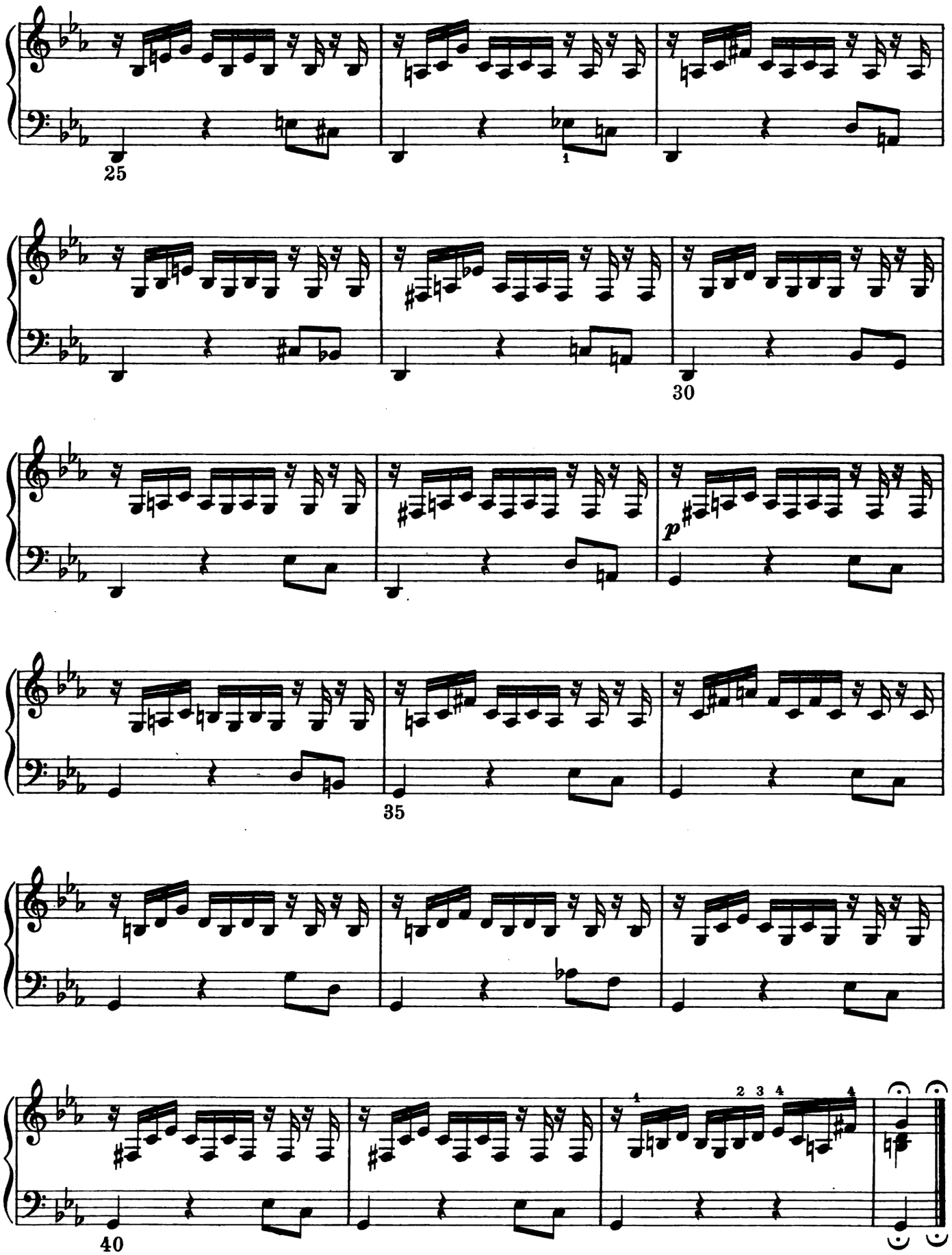

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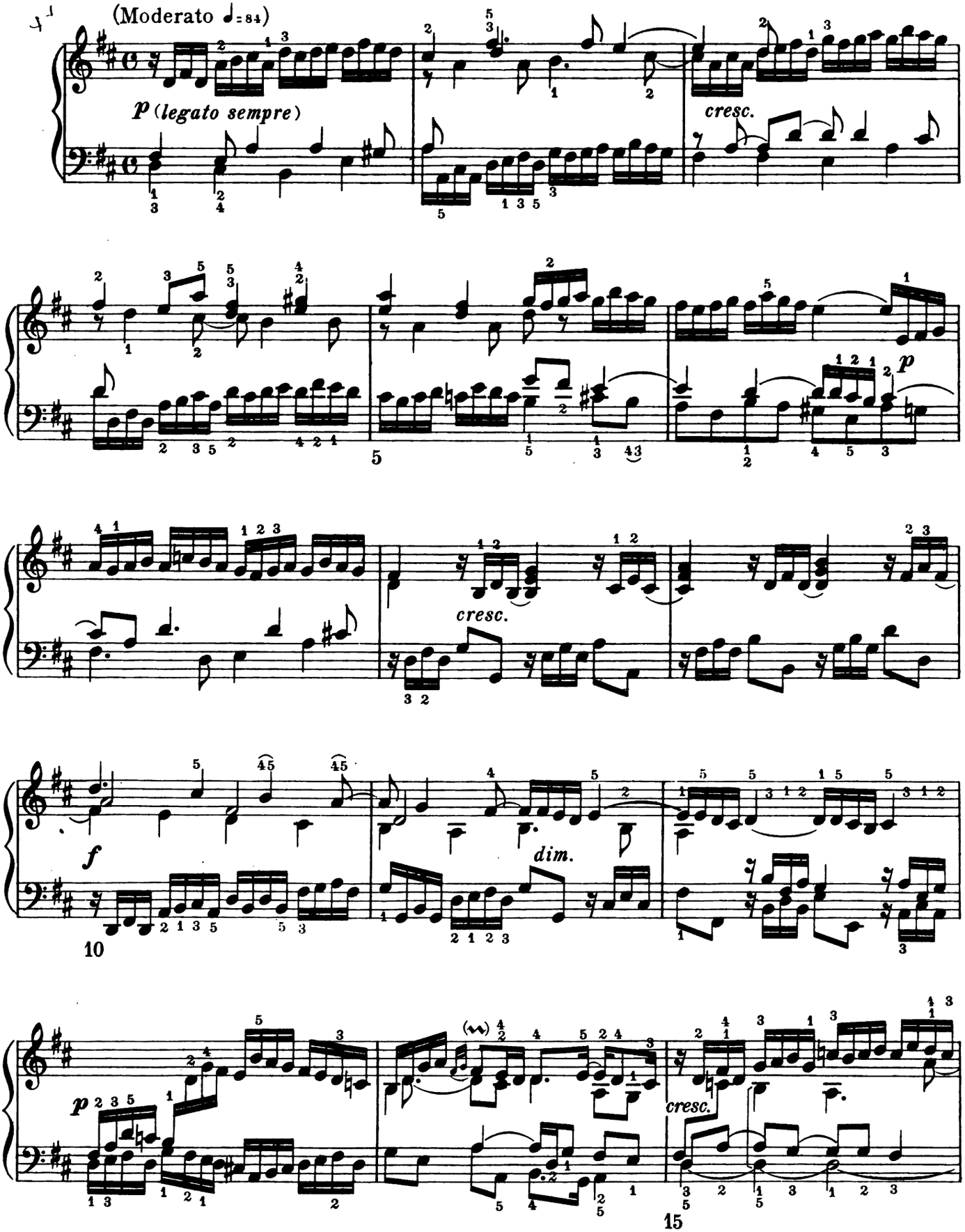

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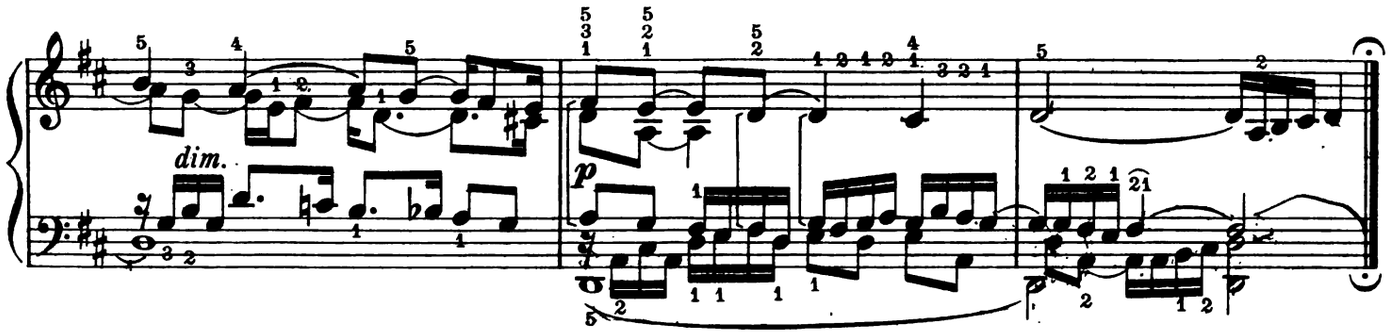

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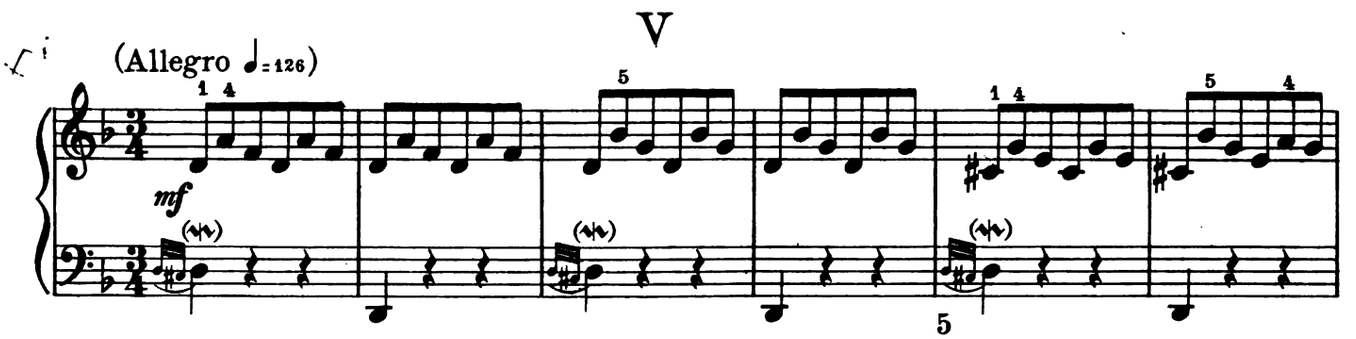

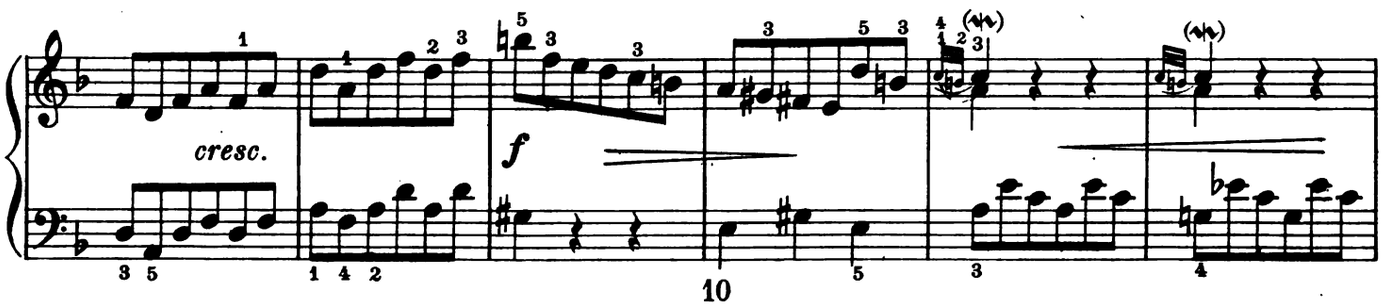

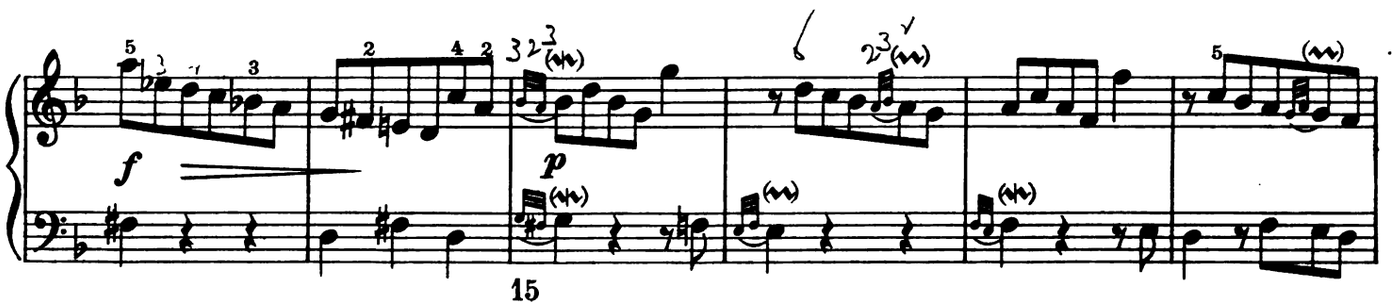

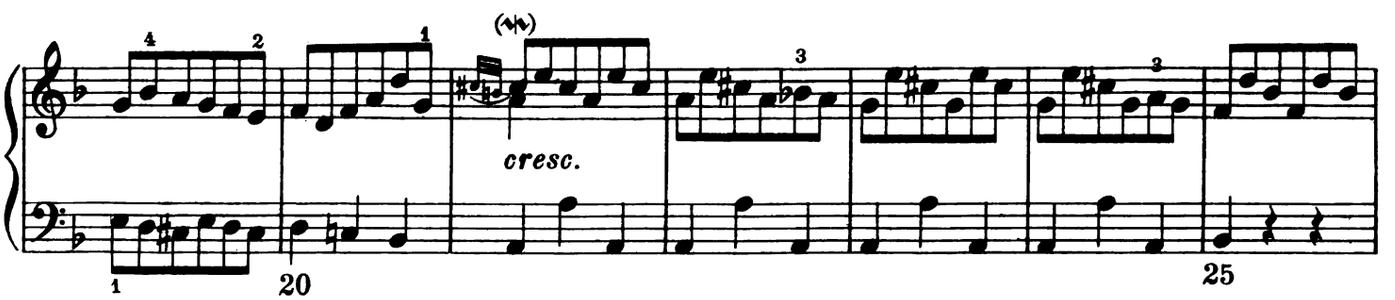

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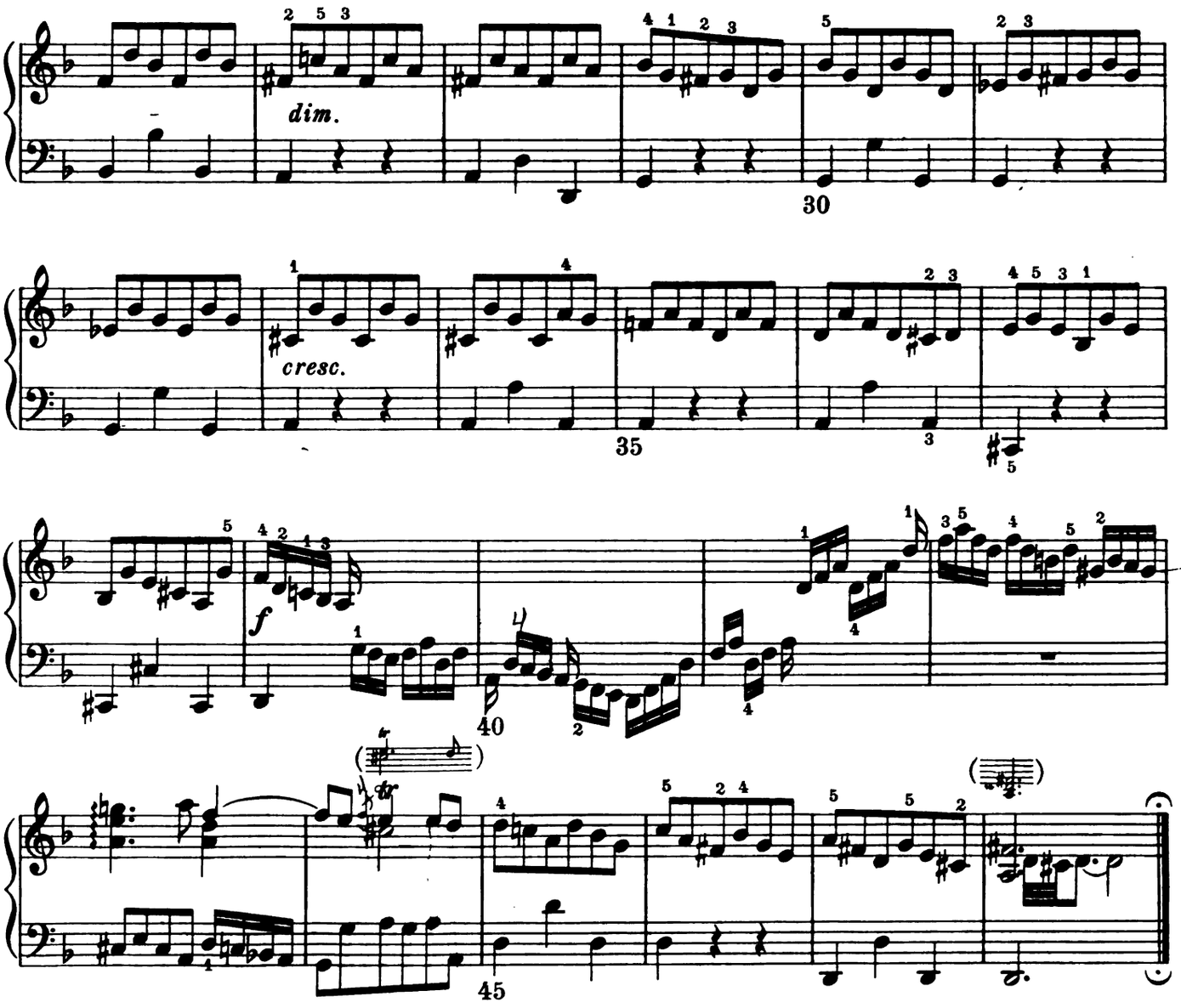

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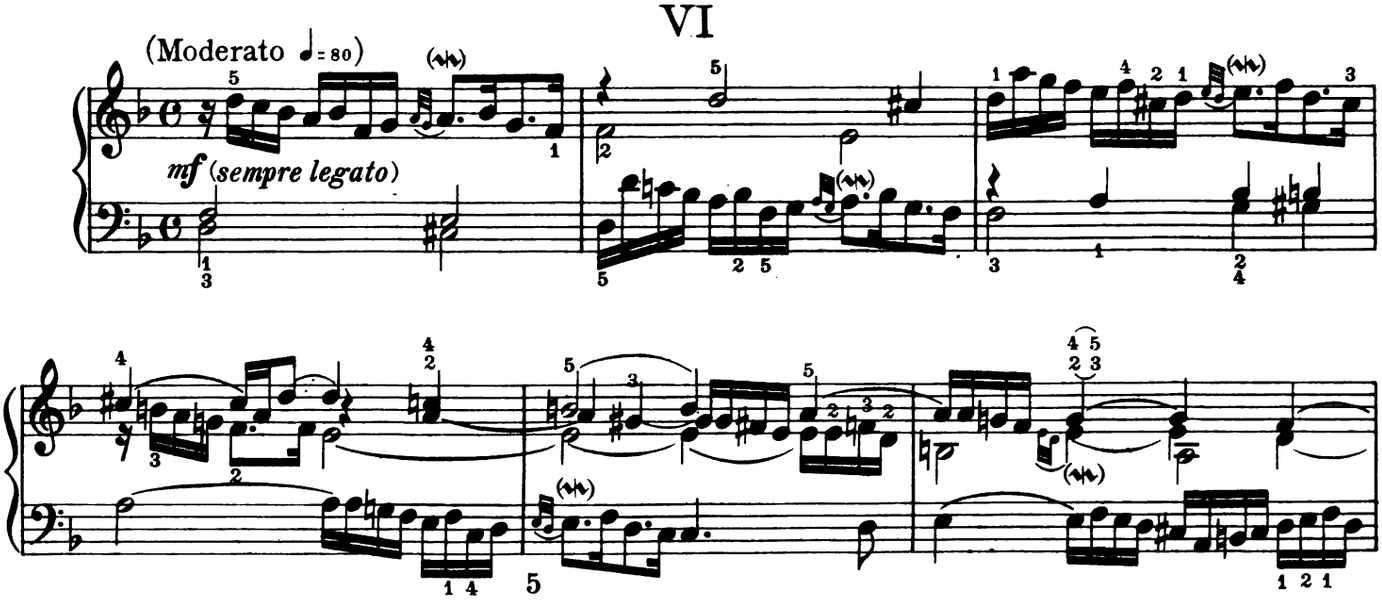

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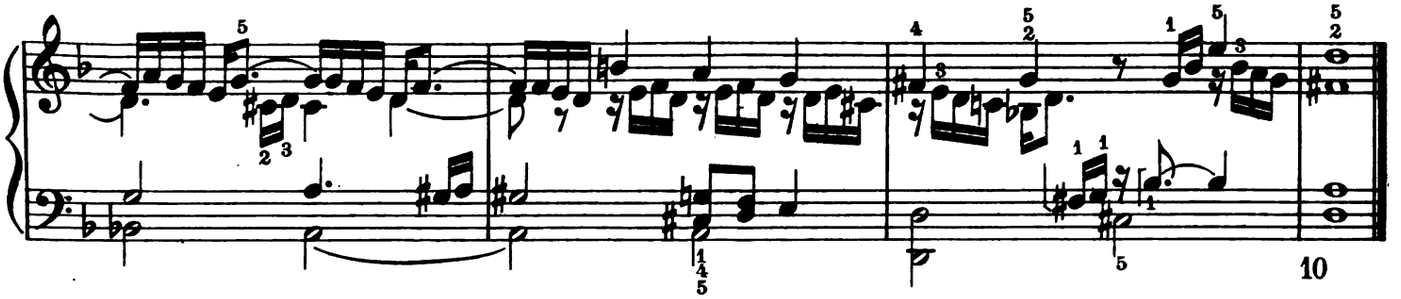

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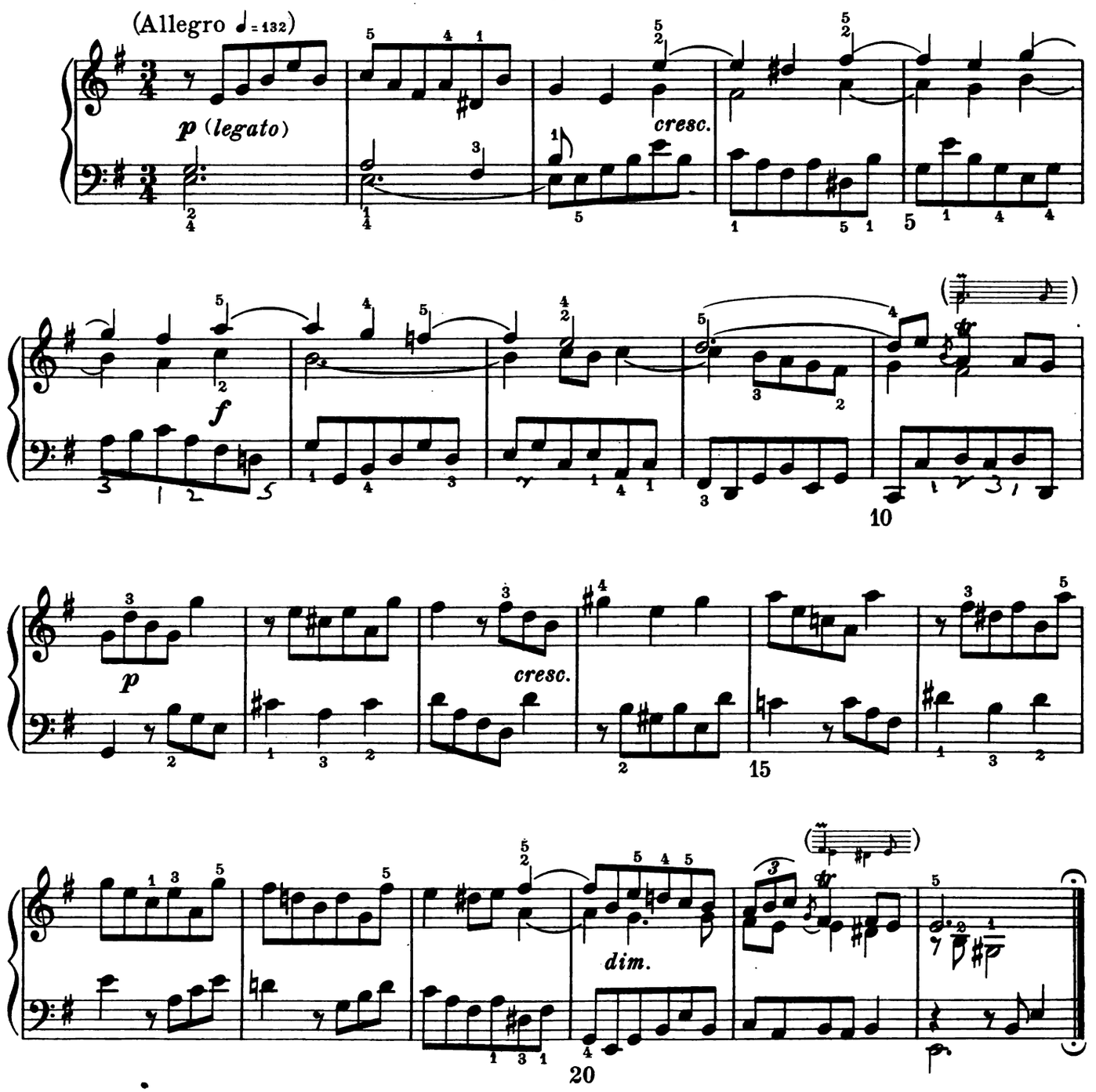

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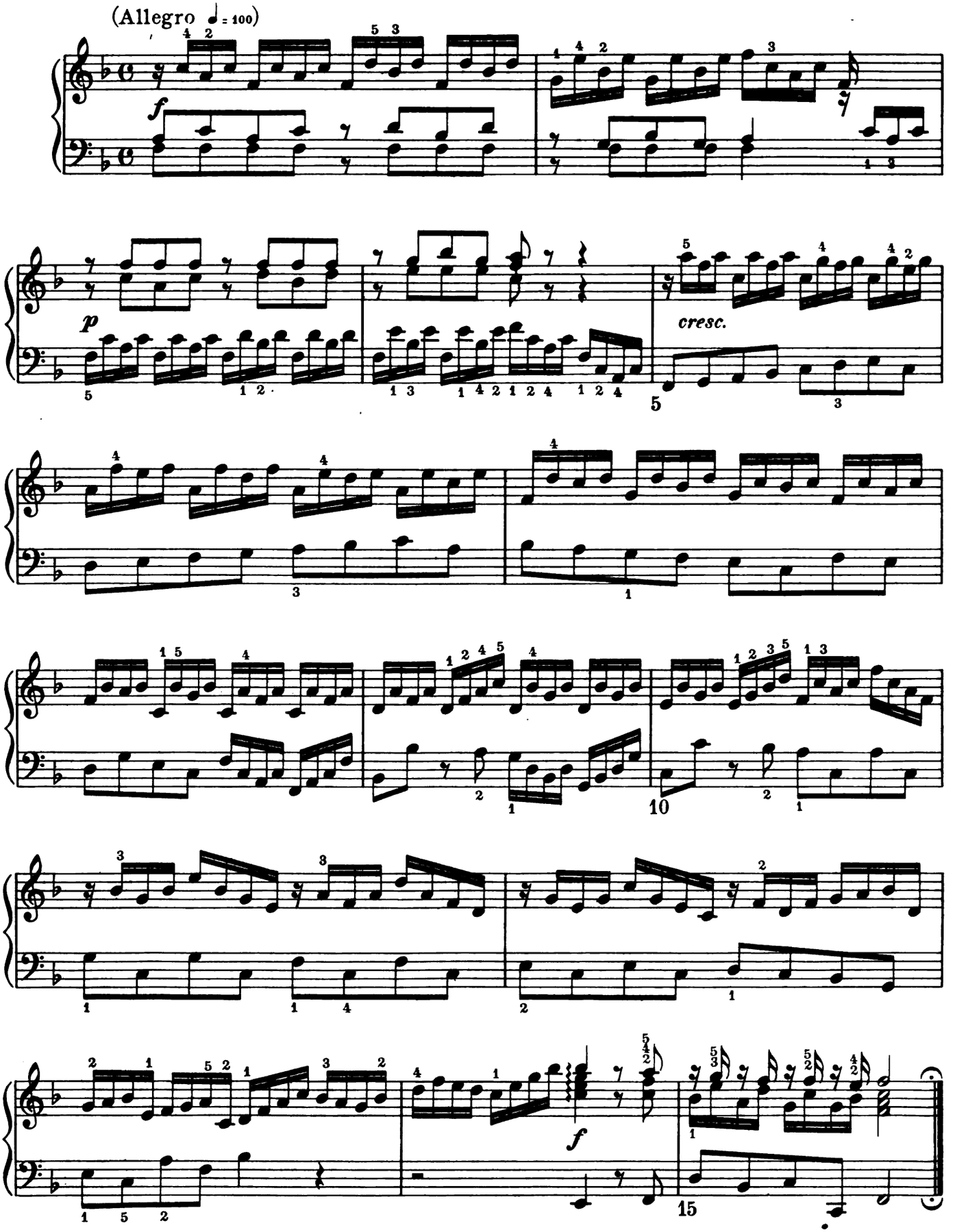

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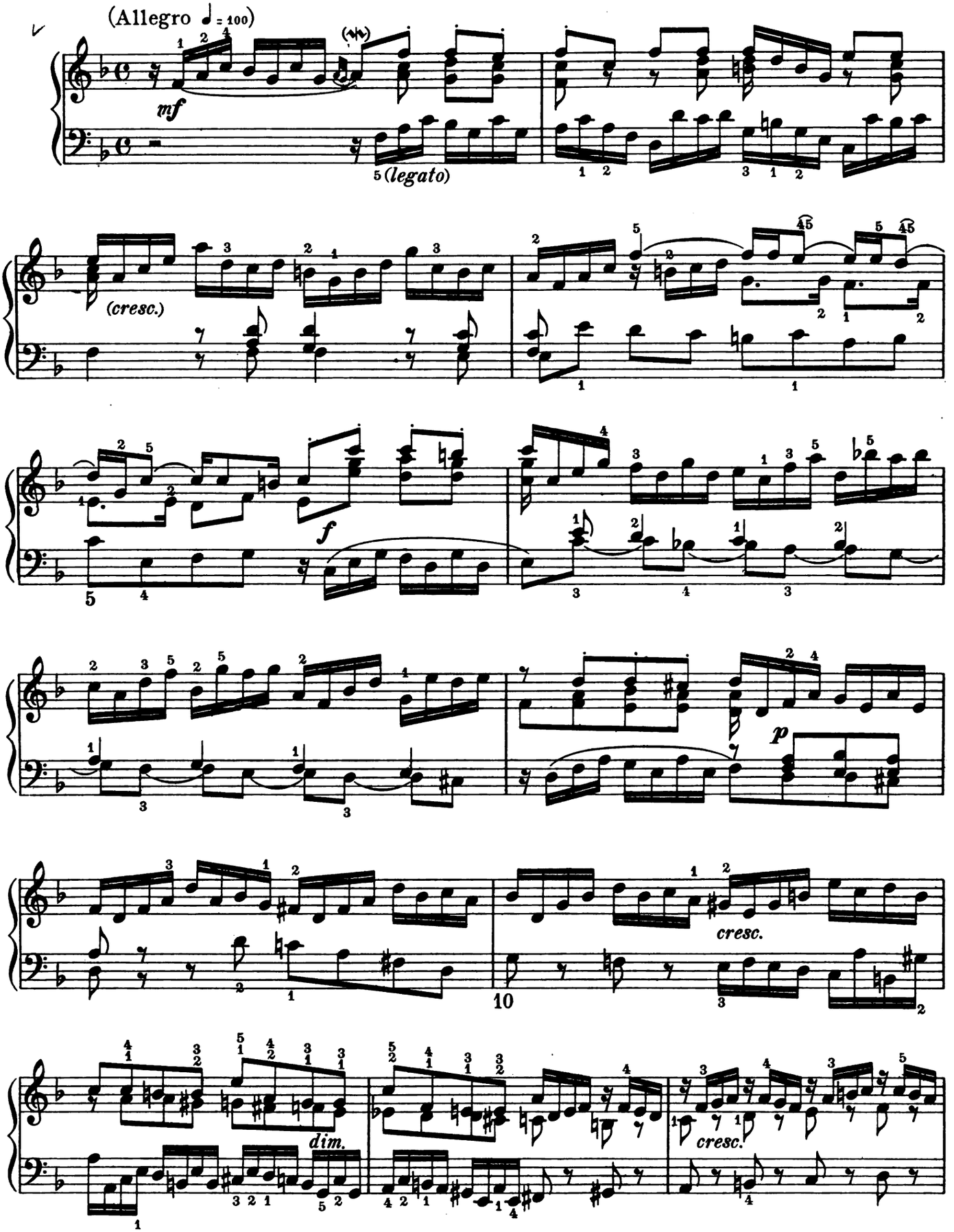

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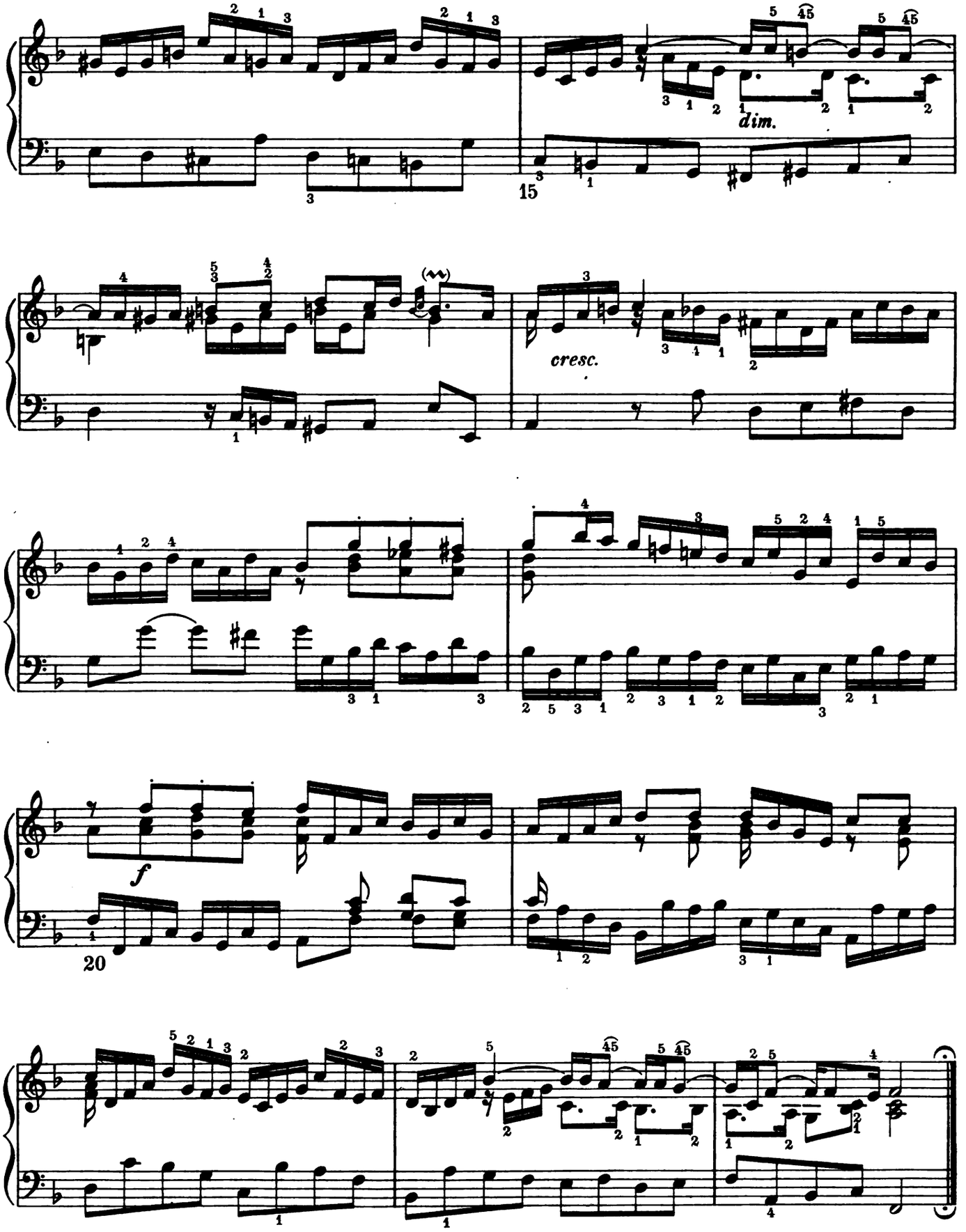

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X

(Allegretto ♩ = 120)

(legato)

p

1. 2.

XI

(Allegro ♩ = 126)

N.B.

f

N.B. The fingering of this prelude has special interest, as it is by Bach himself. As this differs somewhat from the modern system, a few suggested changes are added in brackets.

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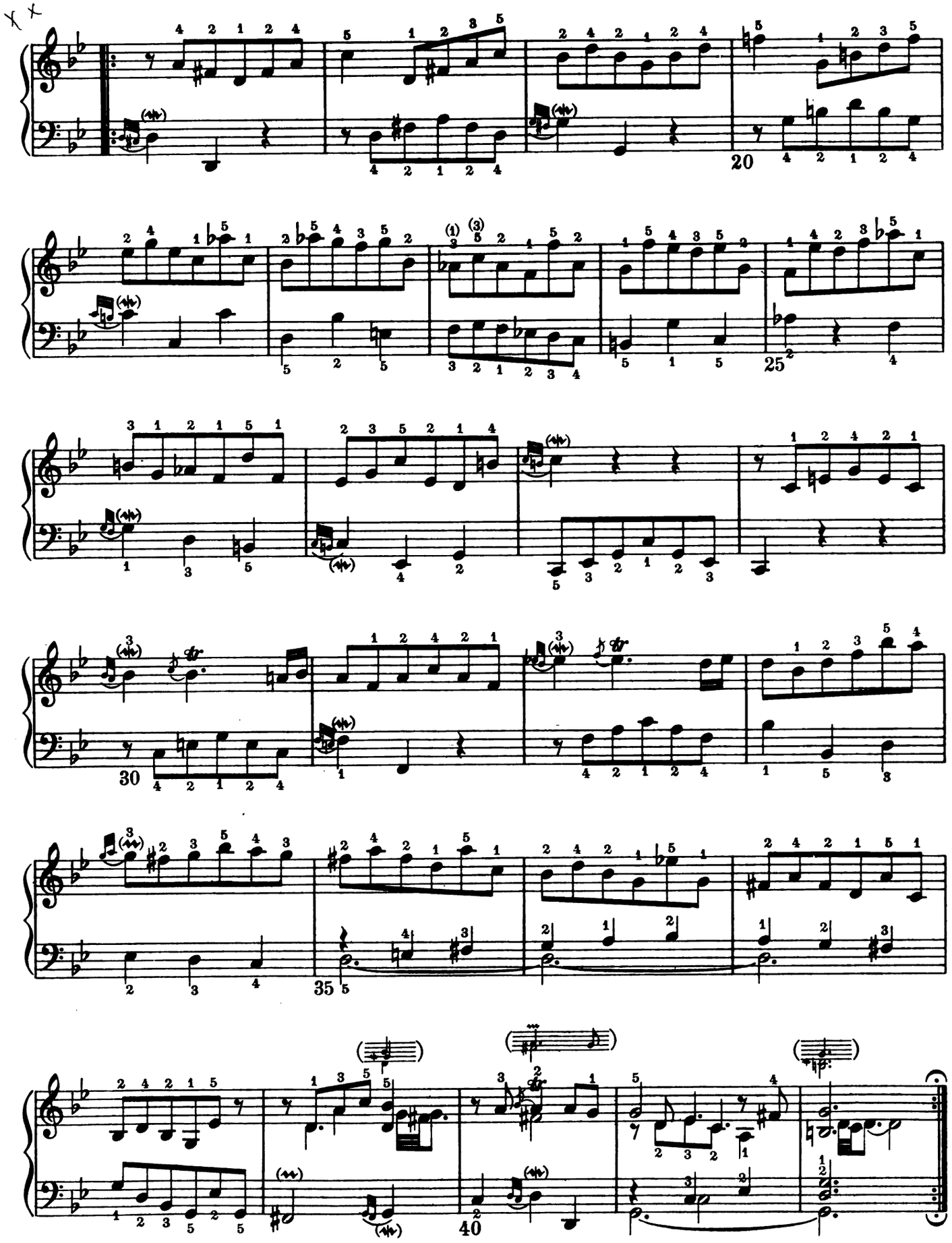

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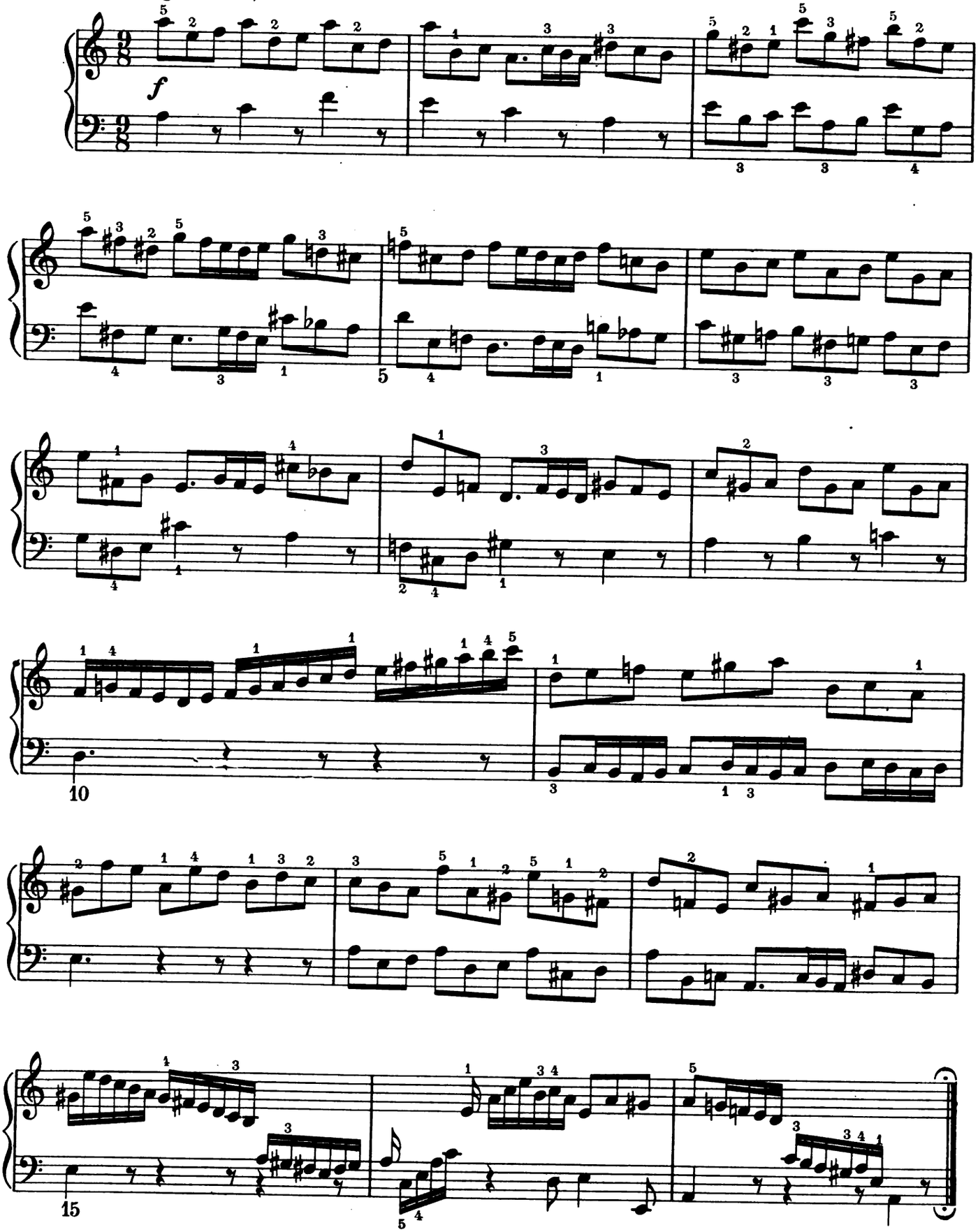
(Allegro ♩. = 84)



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BOURRÉE AND MINUET

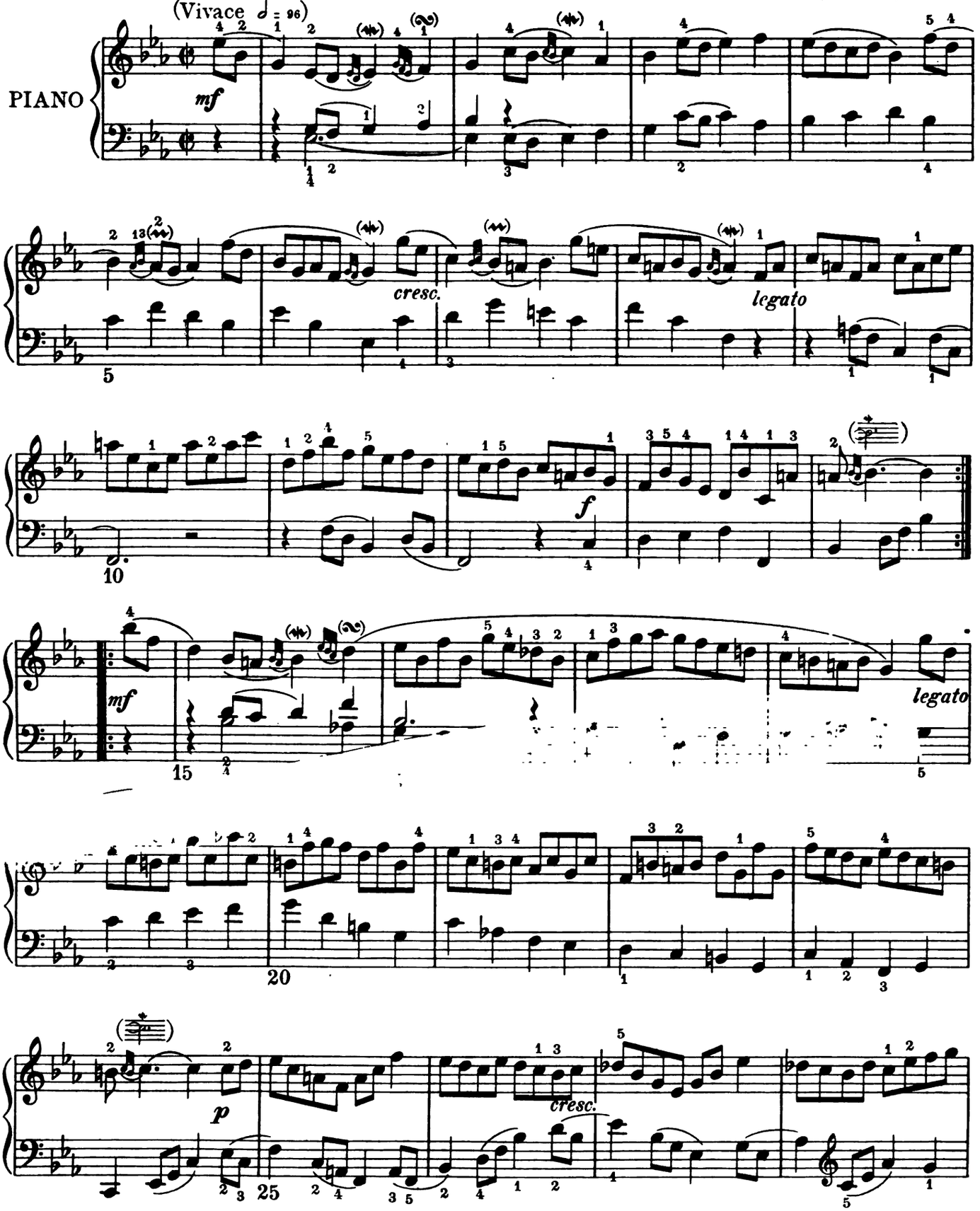
From Suite in E♭ major

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)

BOURRÉE

(Vivace ♩ = 96)



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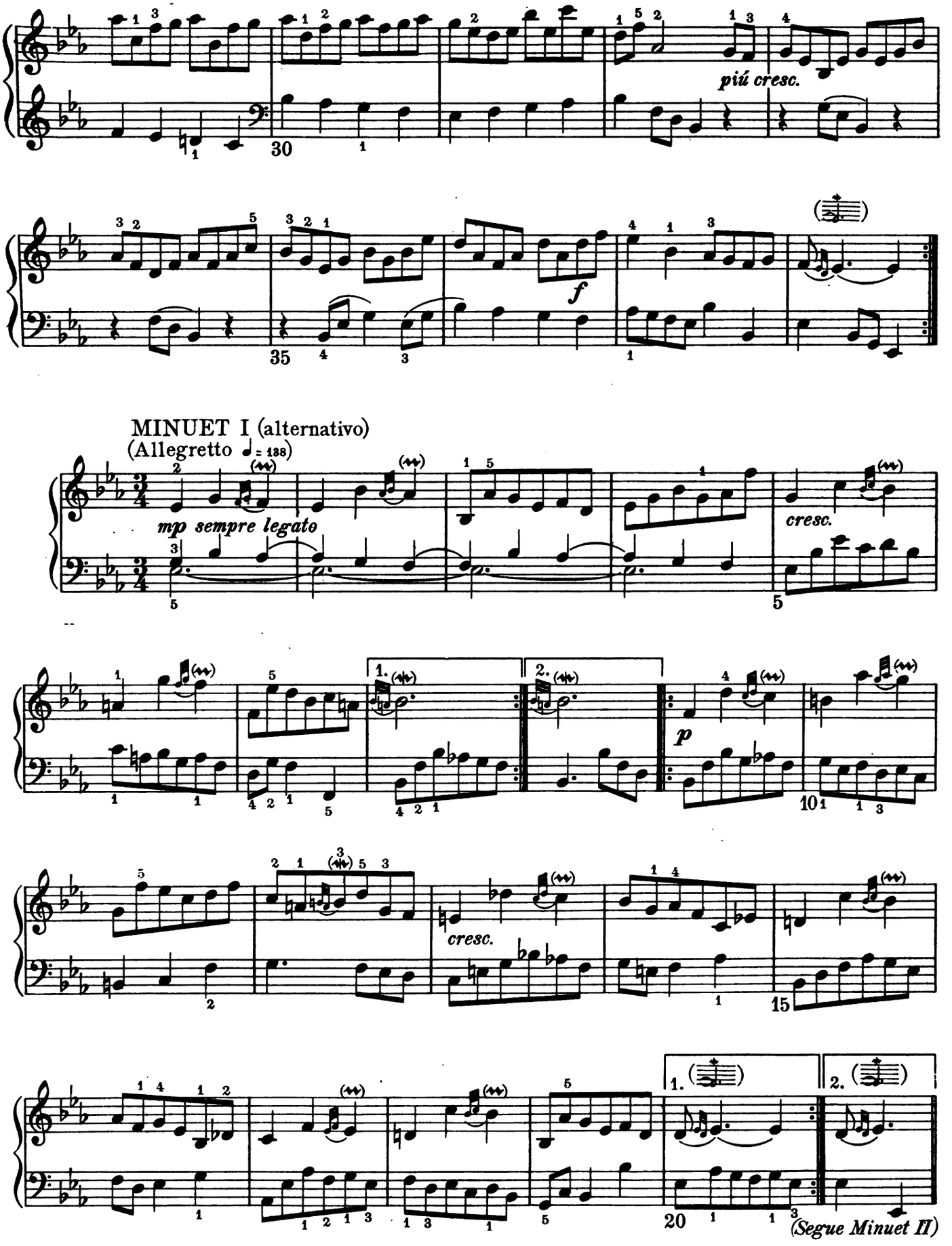

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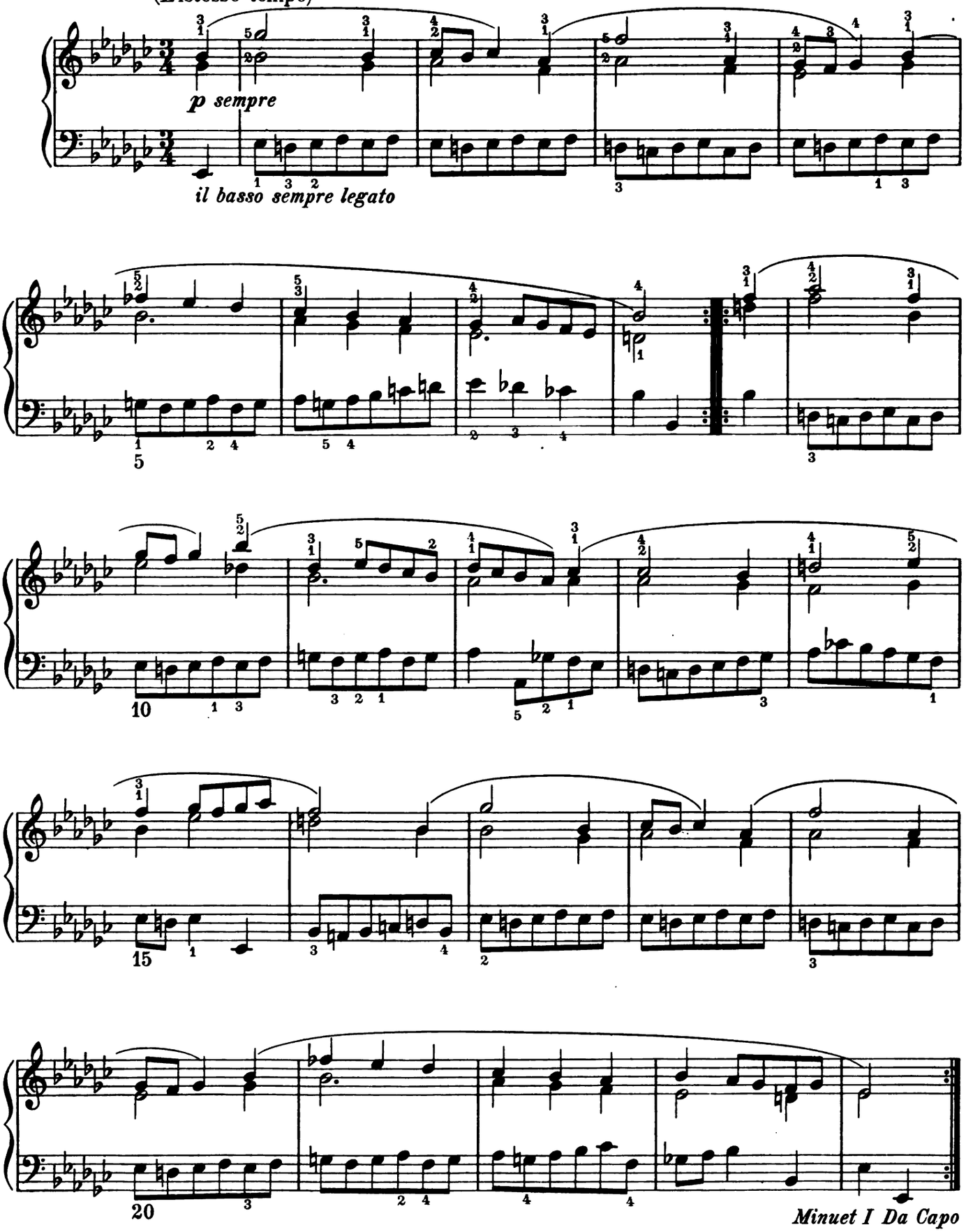
MINUET II (Trio)

(L'istesso tempo)



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THREE MINUETS

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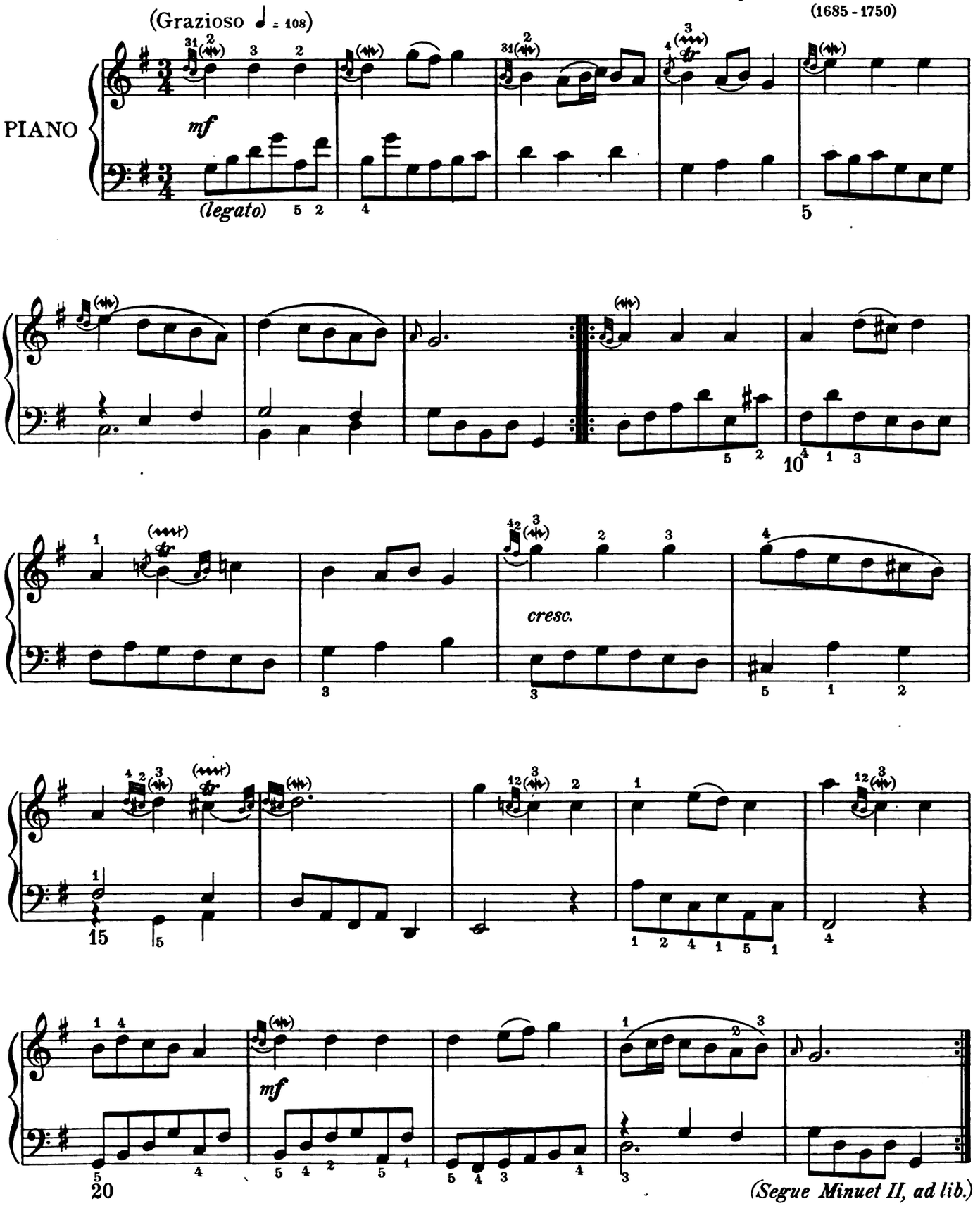
JOHANN SEBASTIAN BACH
(1685 - 1750)



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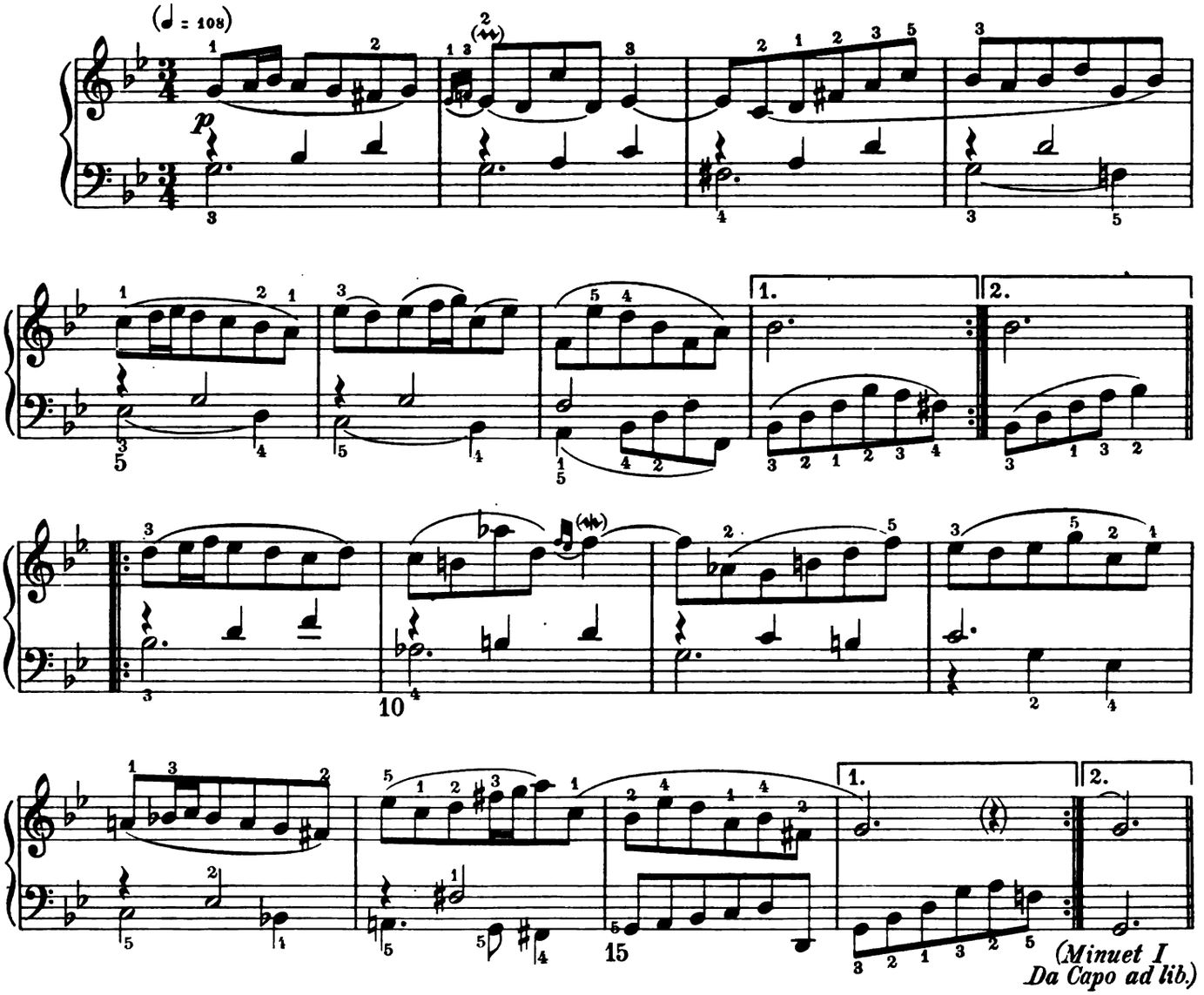
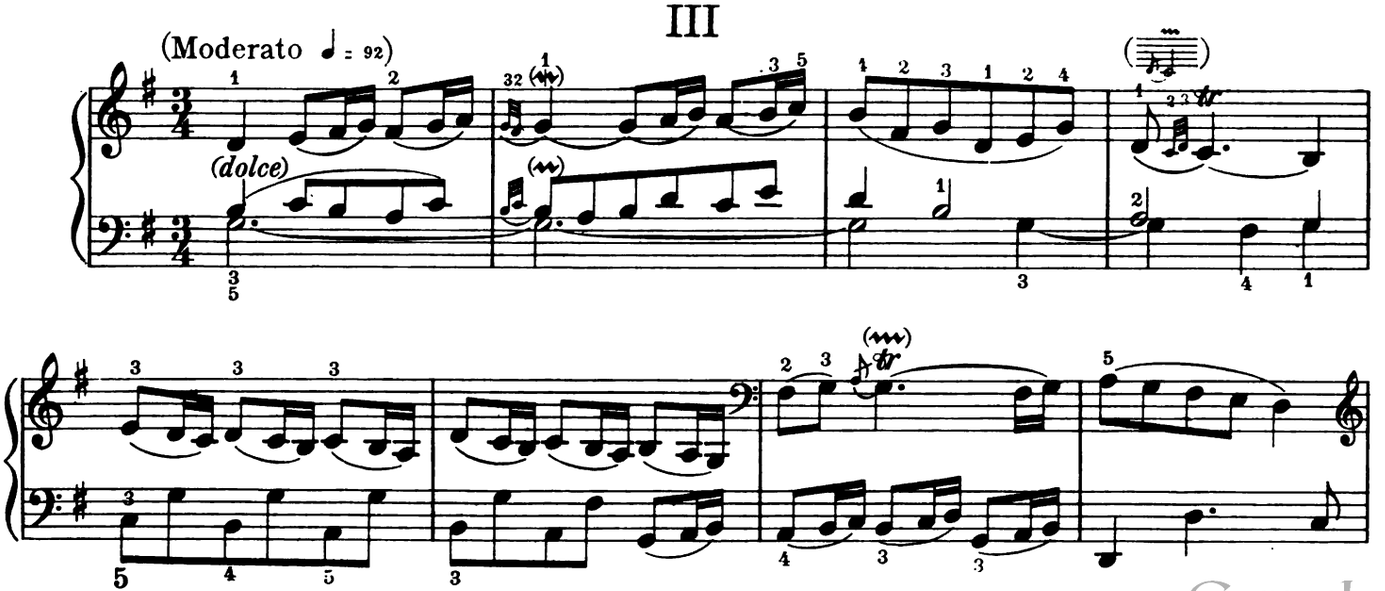


Note. Though there is no authority in the MSS. for playing these two Minuets together, their key-relationship is that which Bach often uses between a Minuet and Trio. As the two pieces are found consecutively in the "Clavierbüchlein für Wilhelm Friedemann Bach," it is not improbable that this may have been the Composer's intention; the Editor has therefore suggested it, leaving the player to accept or reject the suggestion as he thinks best. (Compare the two Minuets of the Suite in E flat-pp. 23, 24 of this volume.)

III



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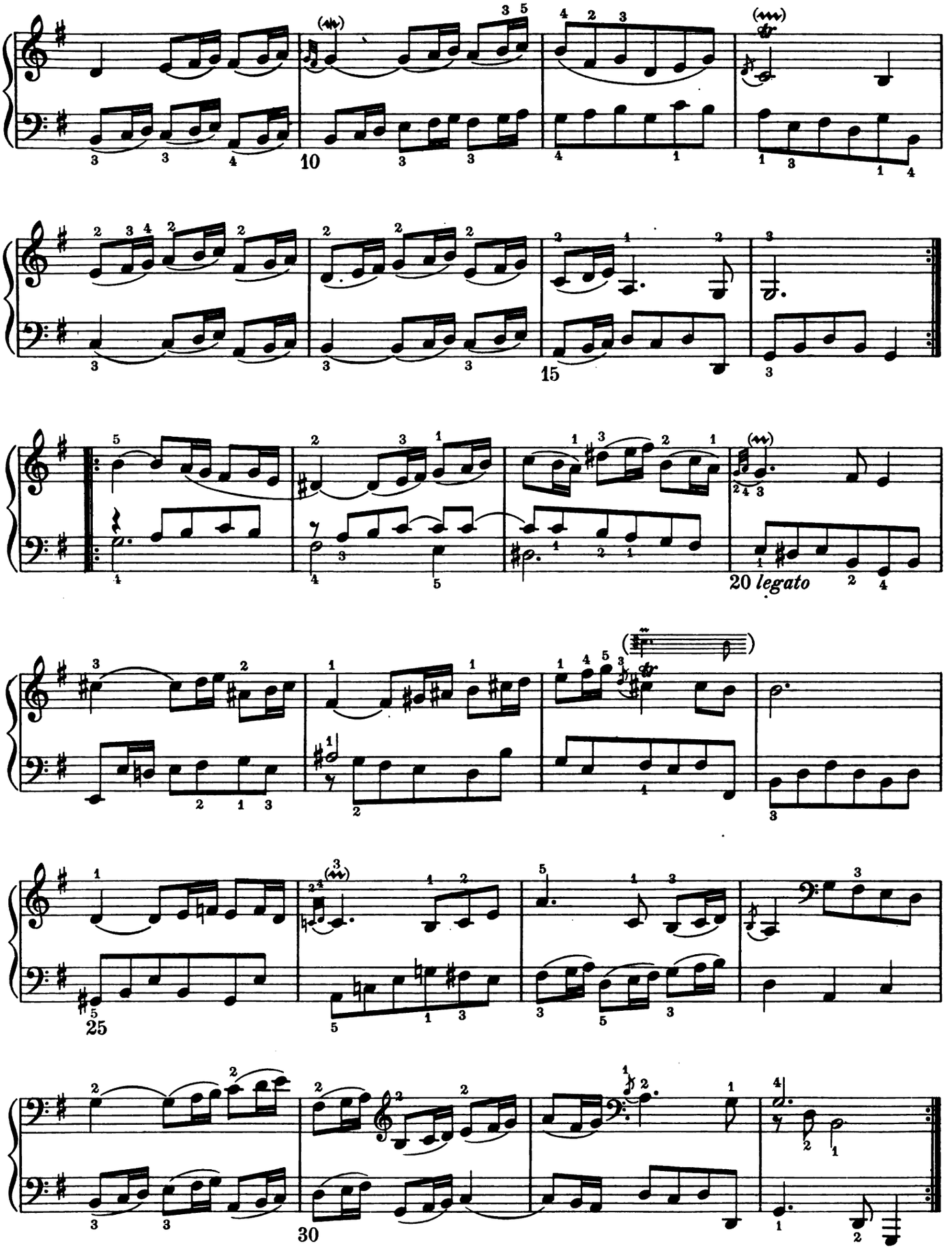

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RONDO, in B♭ major

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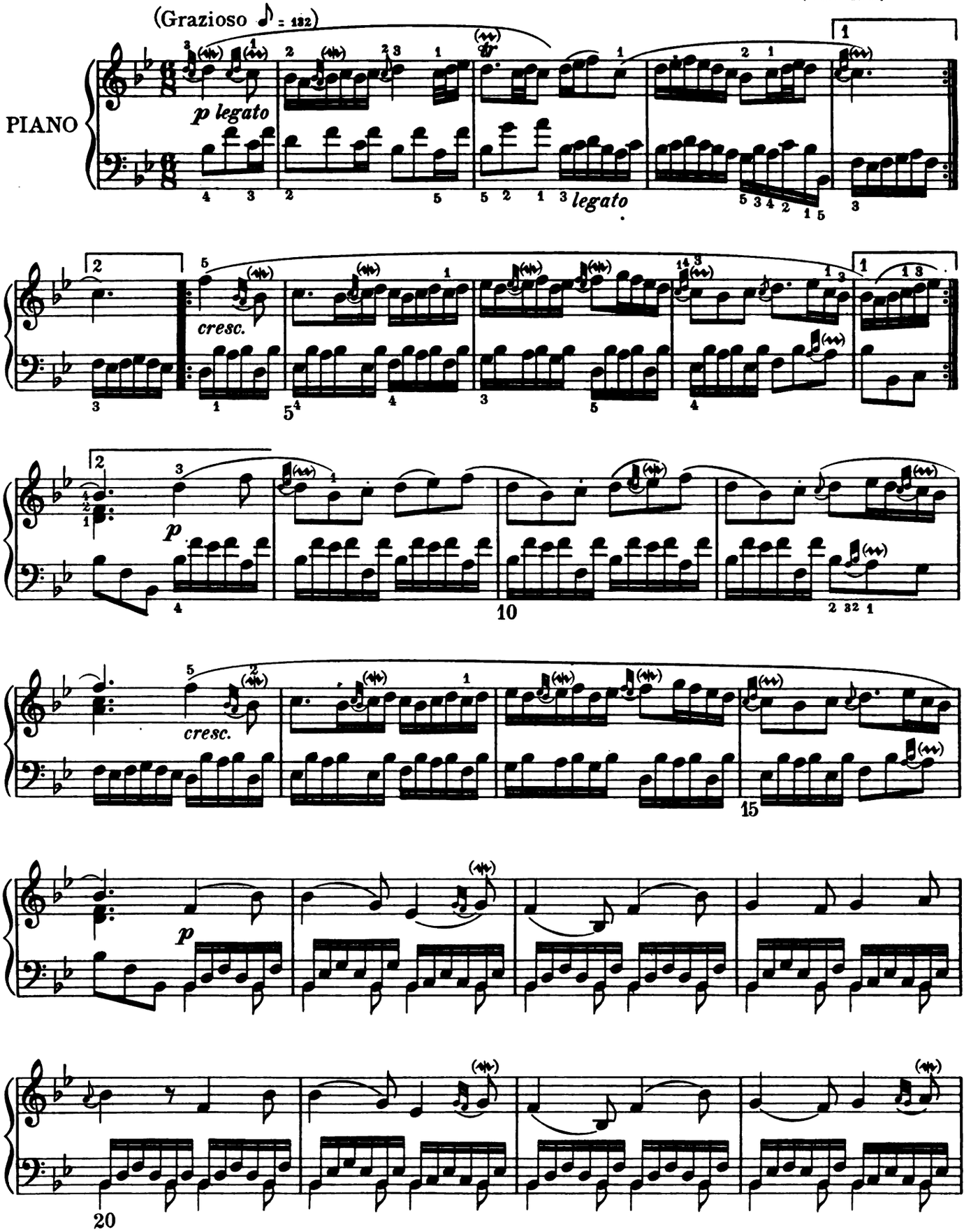
(1685-1750)



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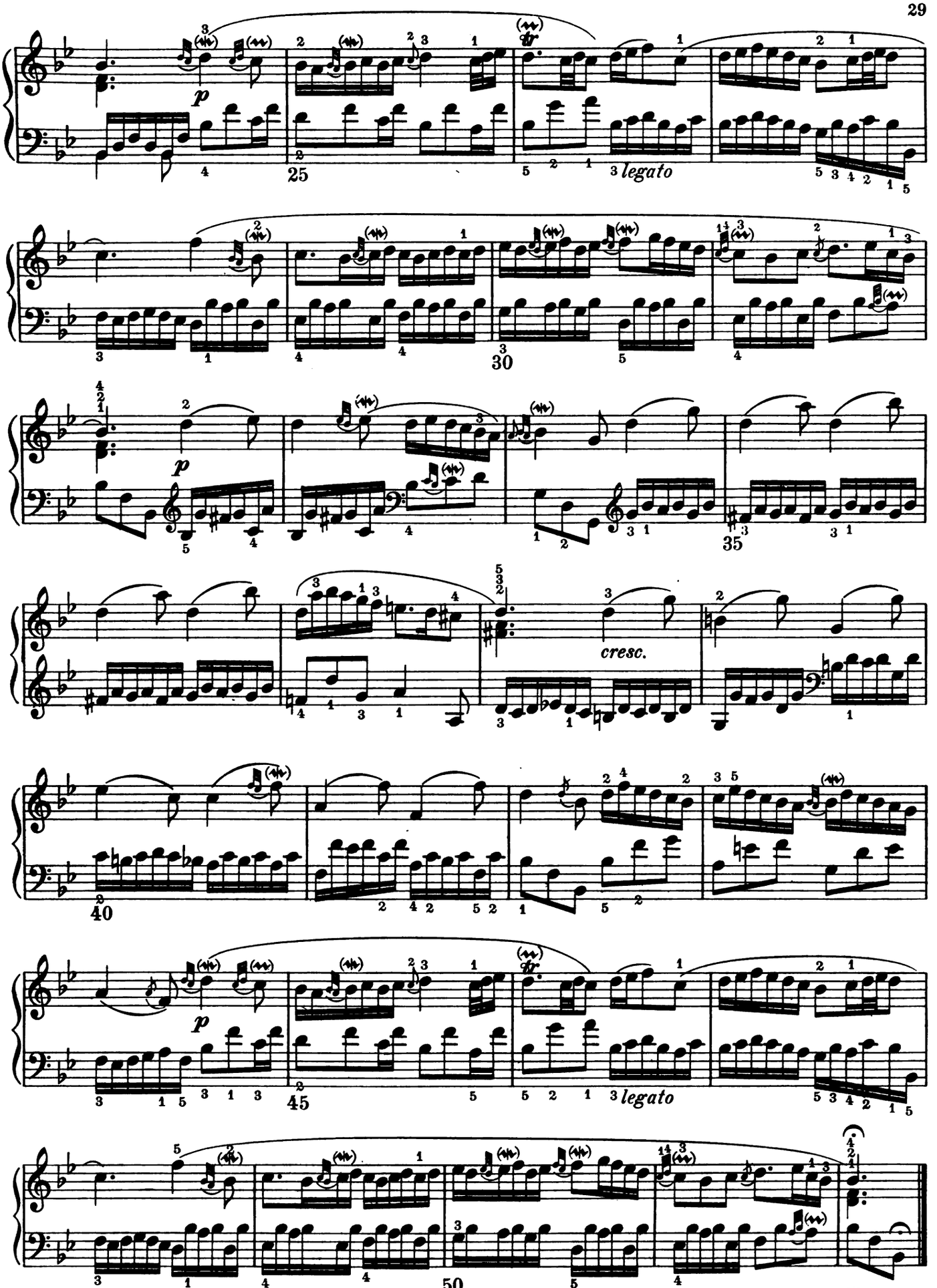

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SOLO FOR THE HARPSICHORD

(Solo per il Cembalo)

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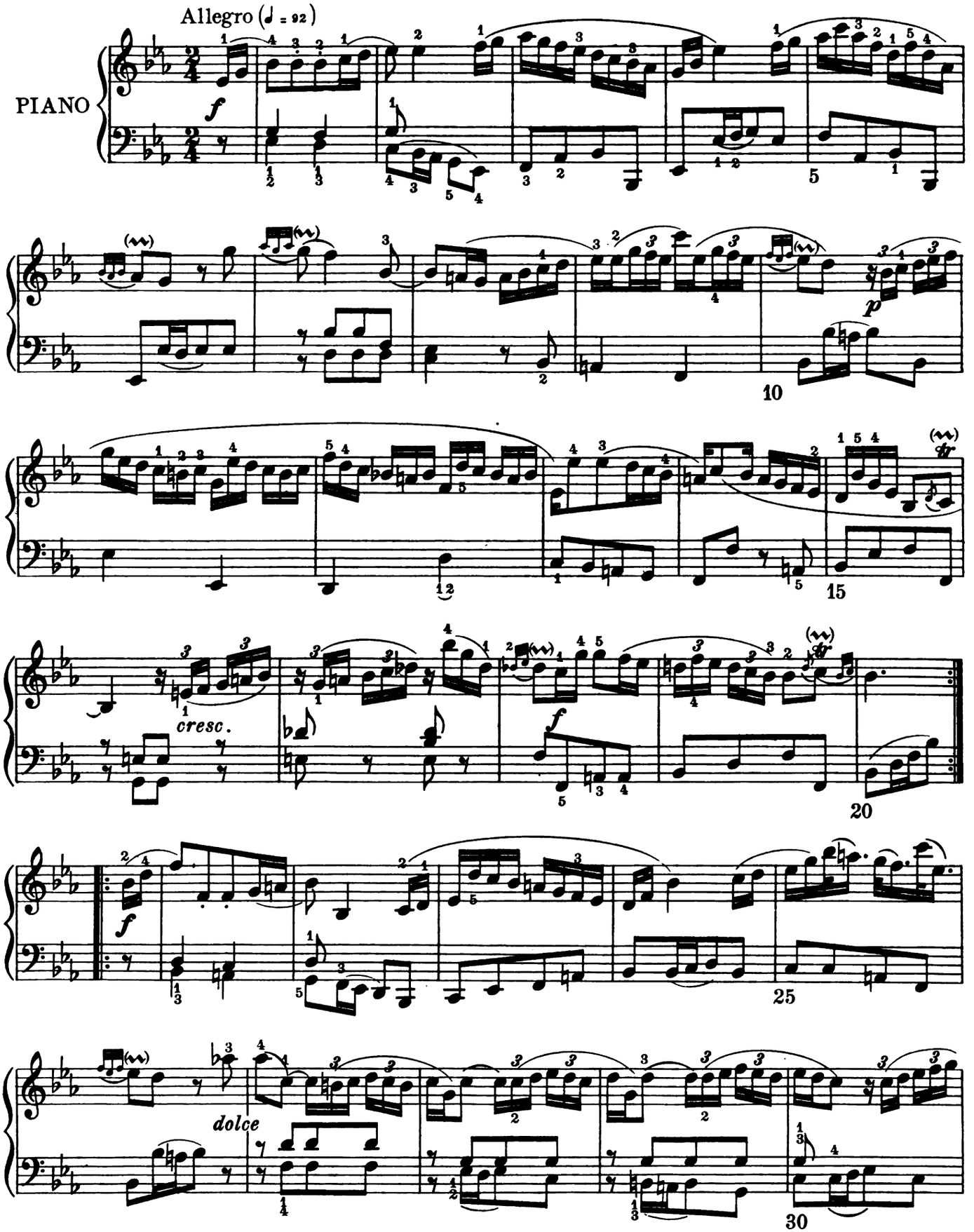
JOHANN SEBASTIAN BACH
(1685 - 1750)



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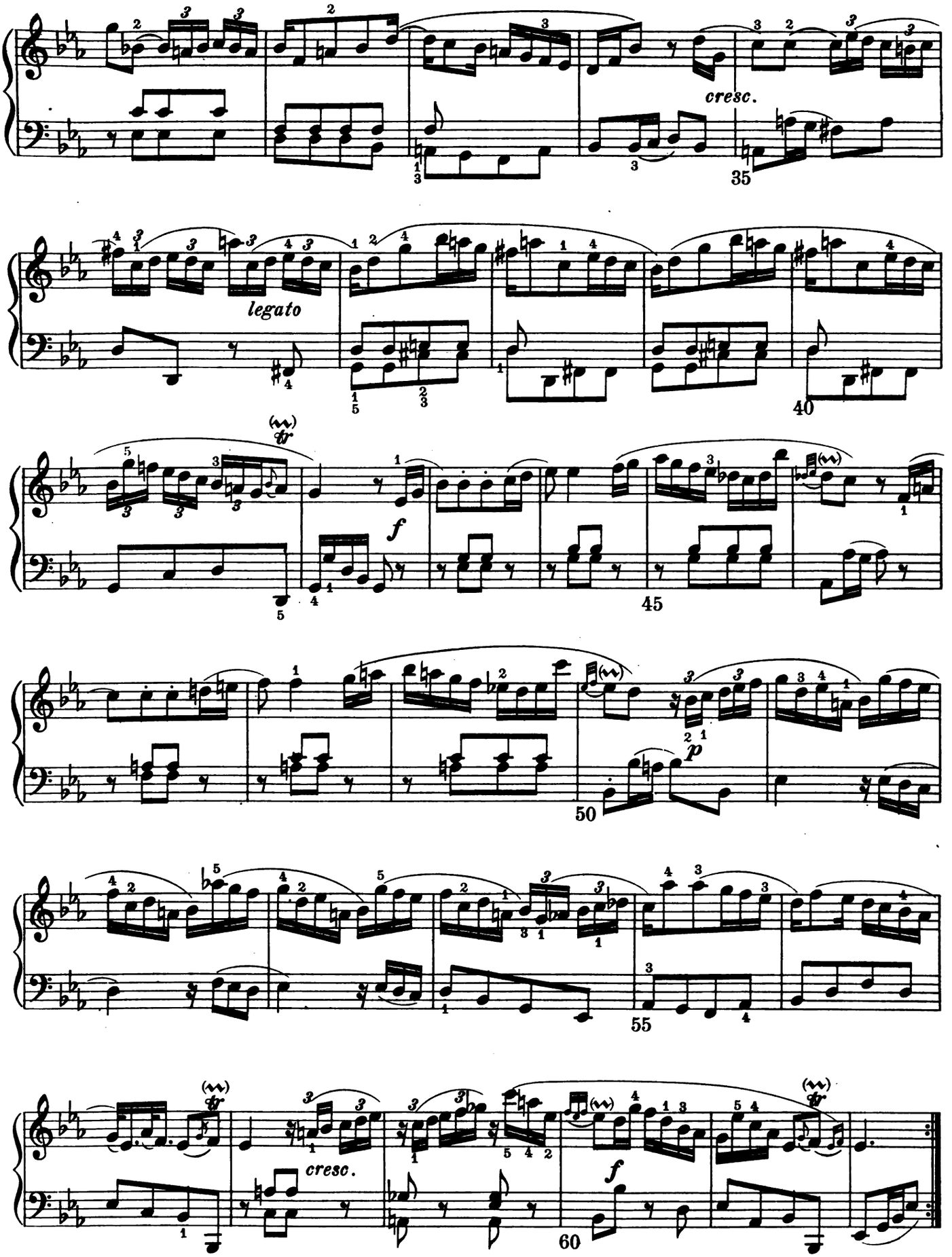

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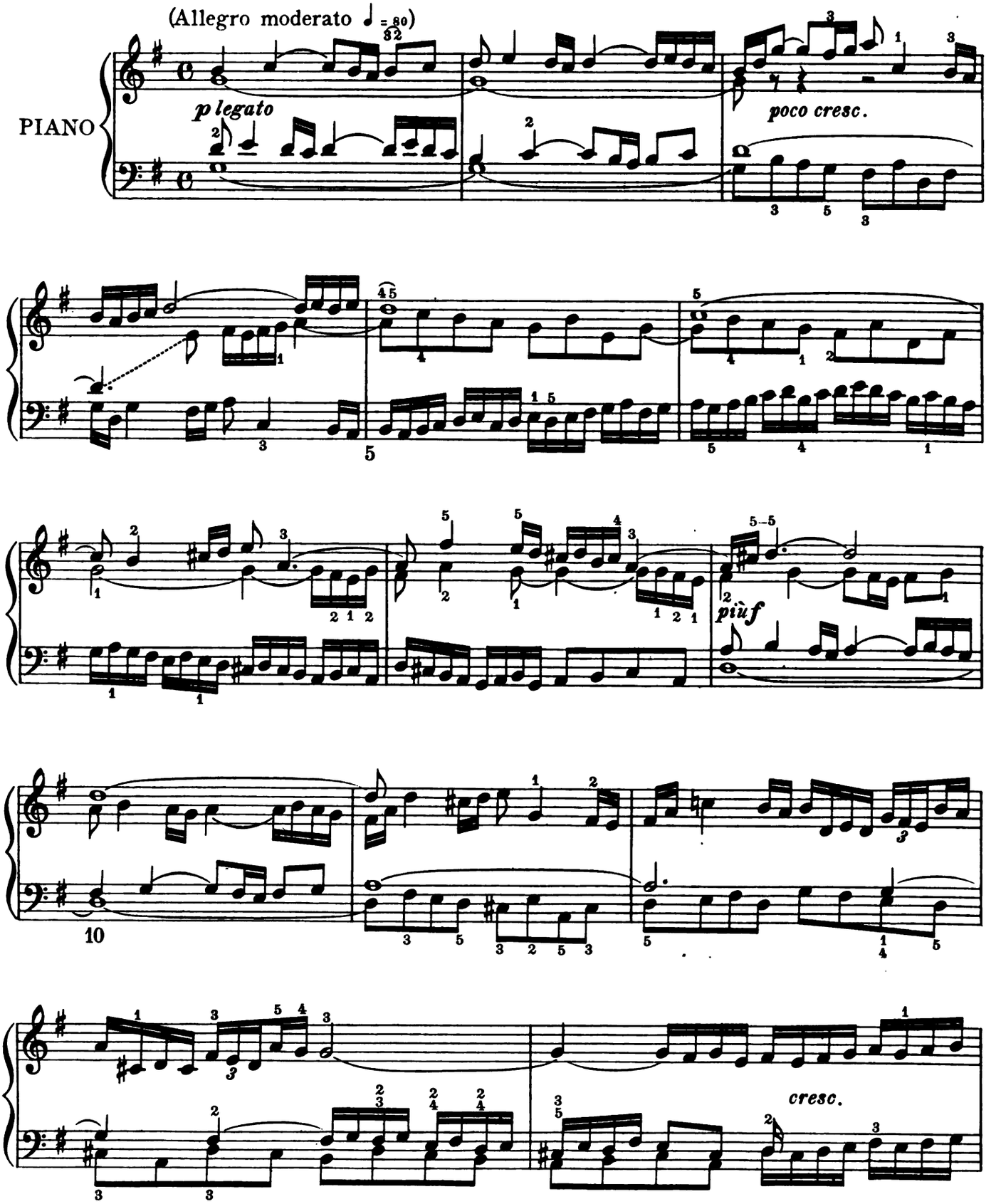
ML-1428-2

PRELUDE, in G major

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685 - 1750)



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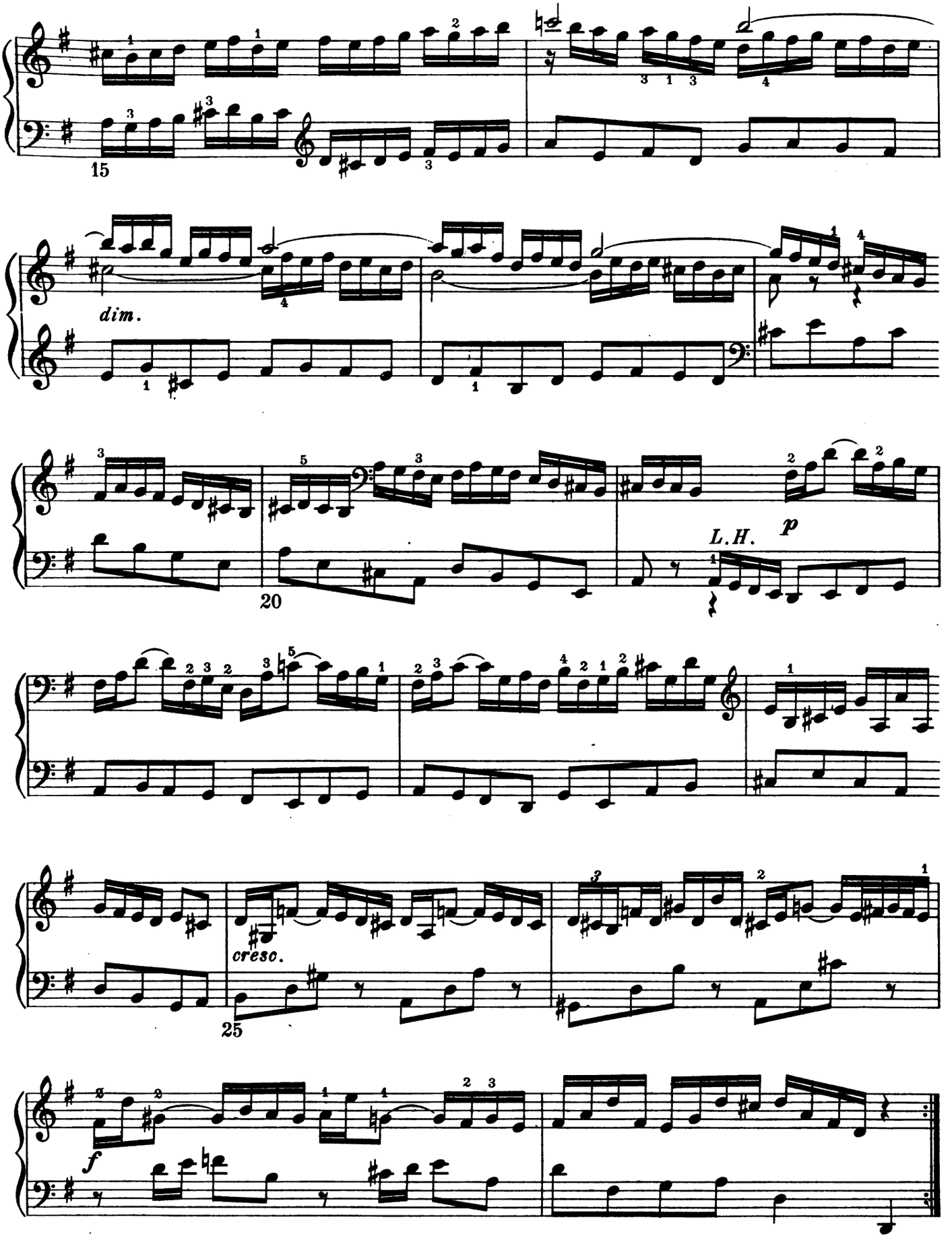

ML-1429-4
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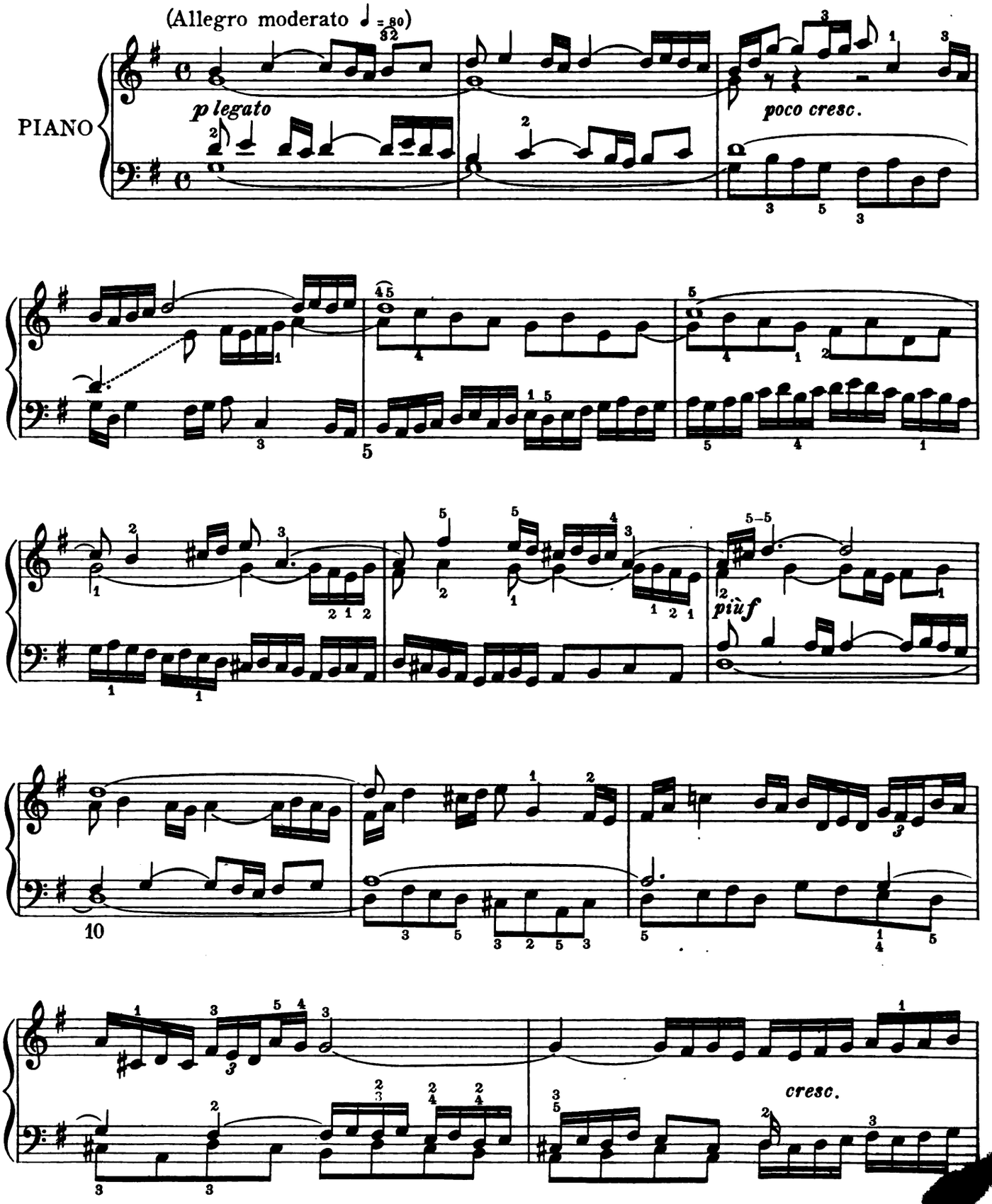
PRELUDE, in G major

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)



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M L-

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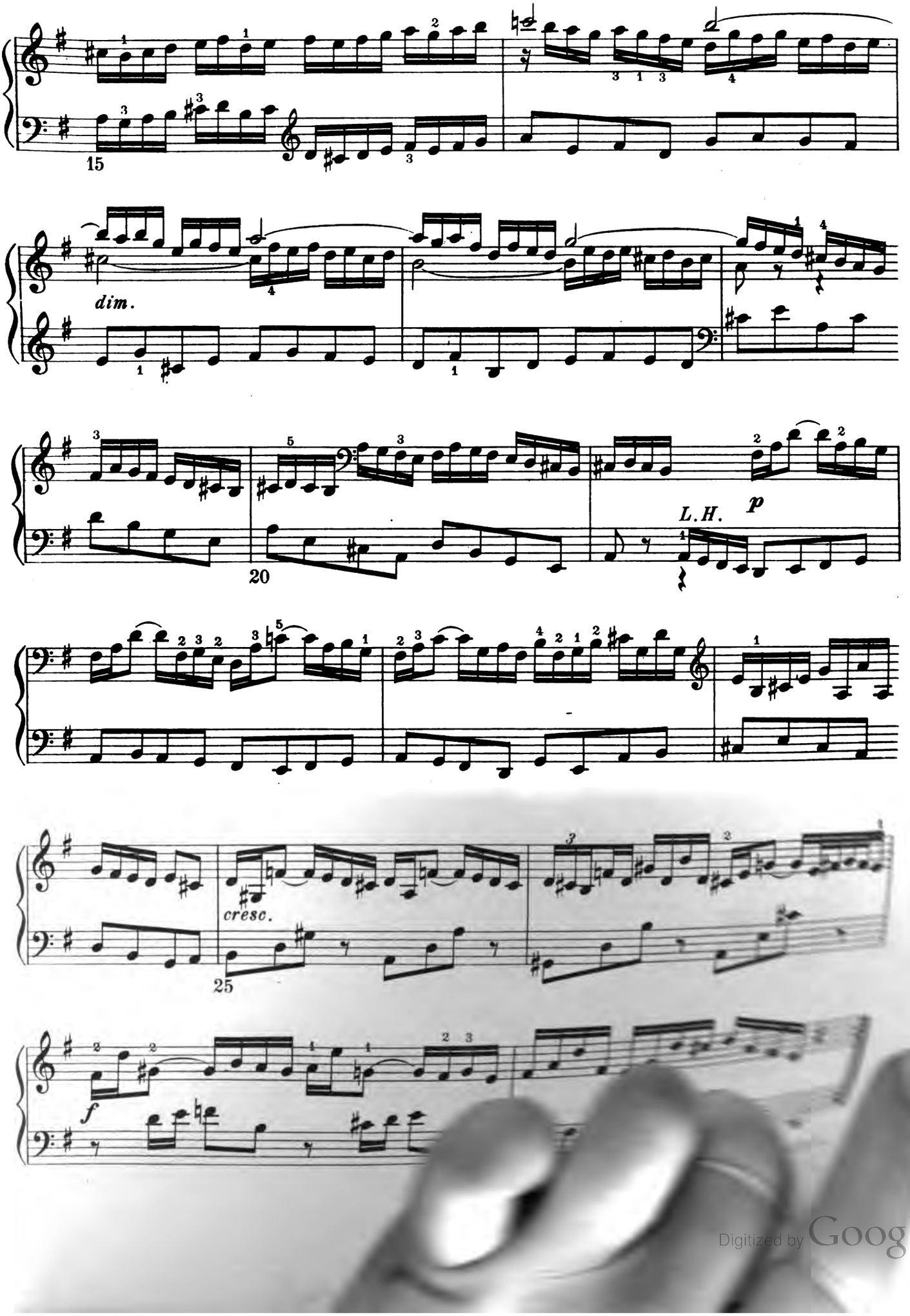

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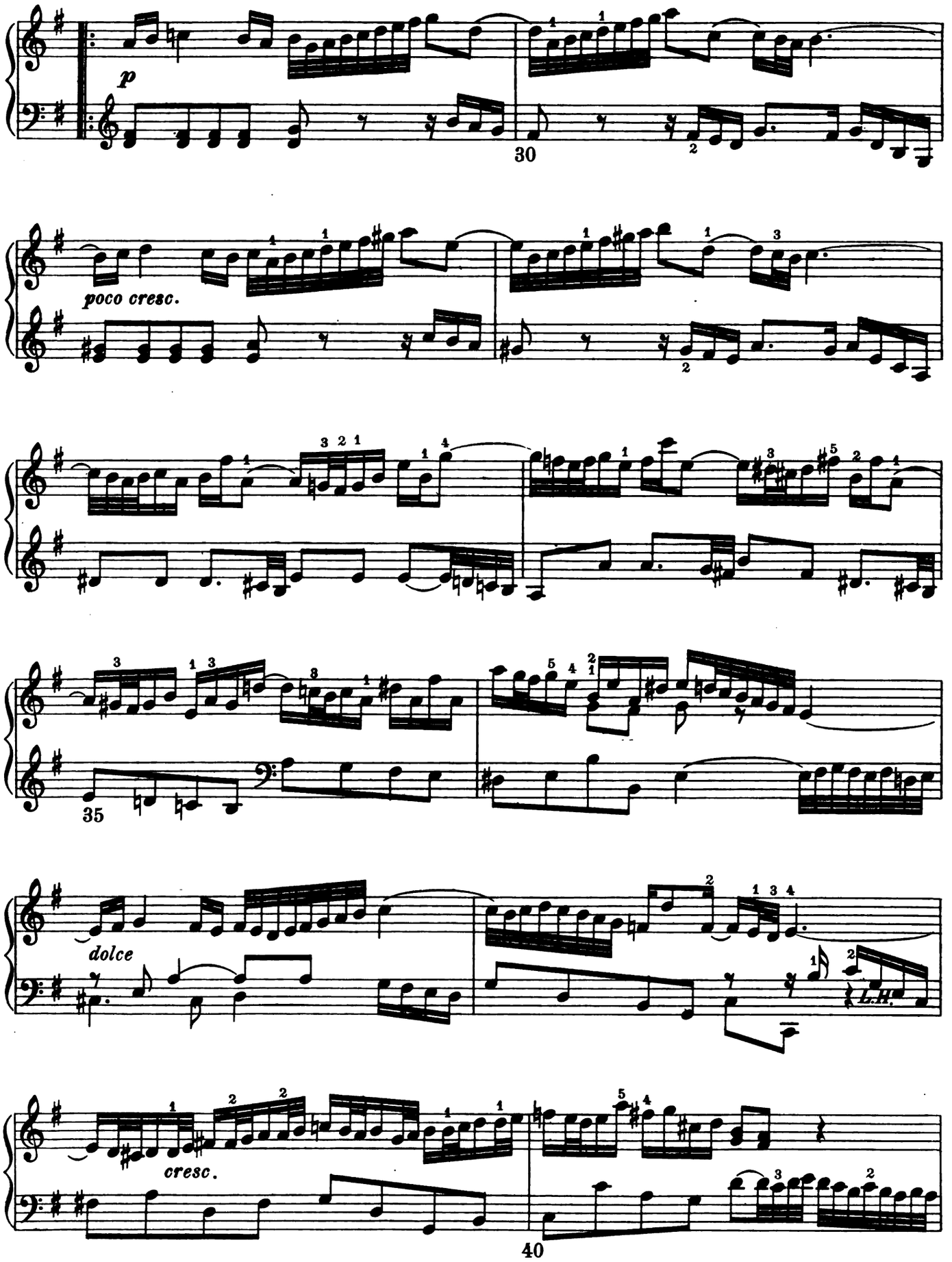

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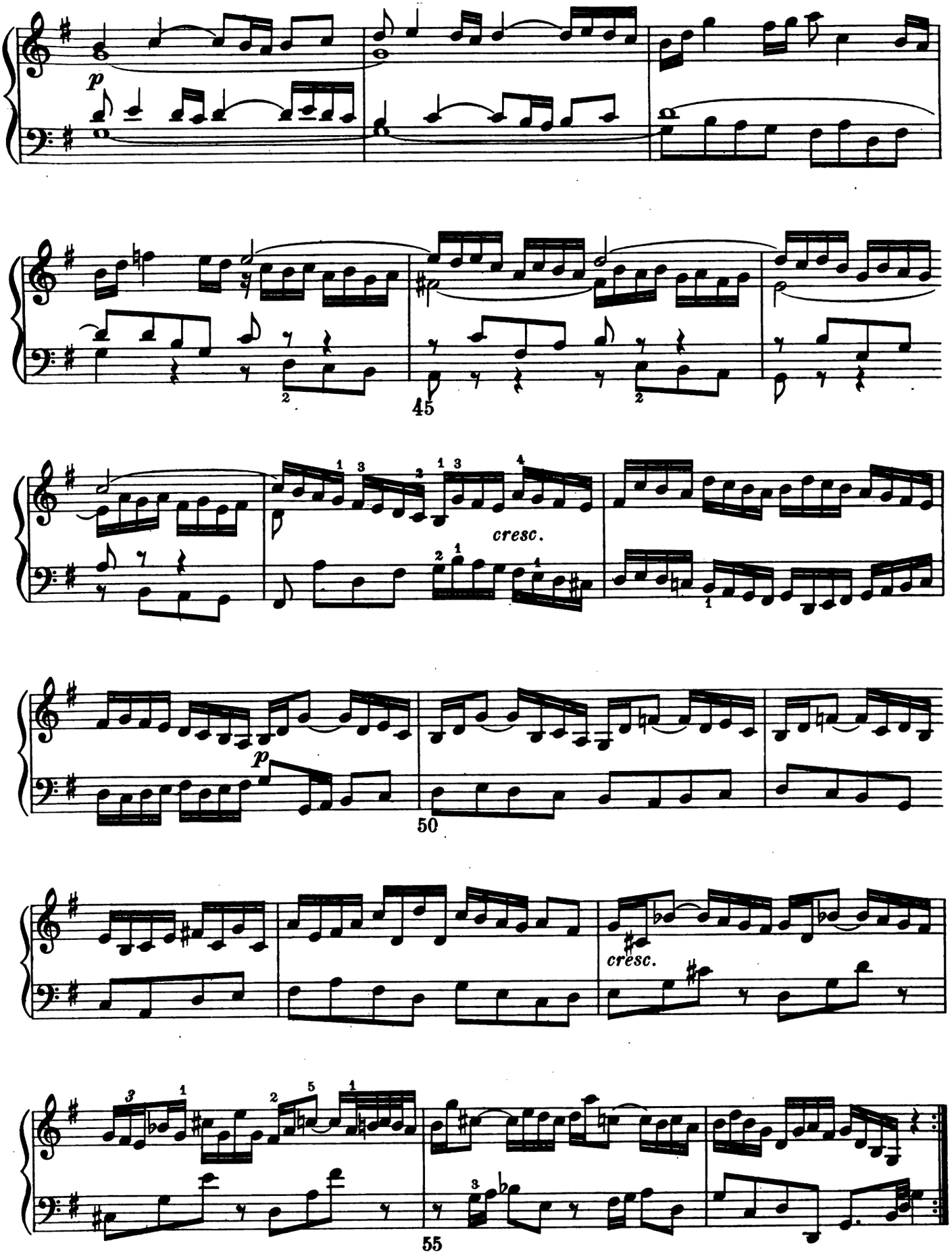

M L - 1429 - 4
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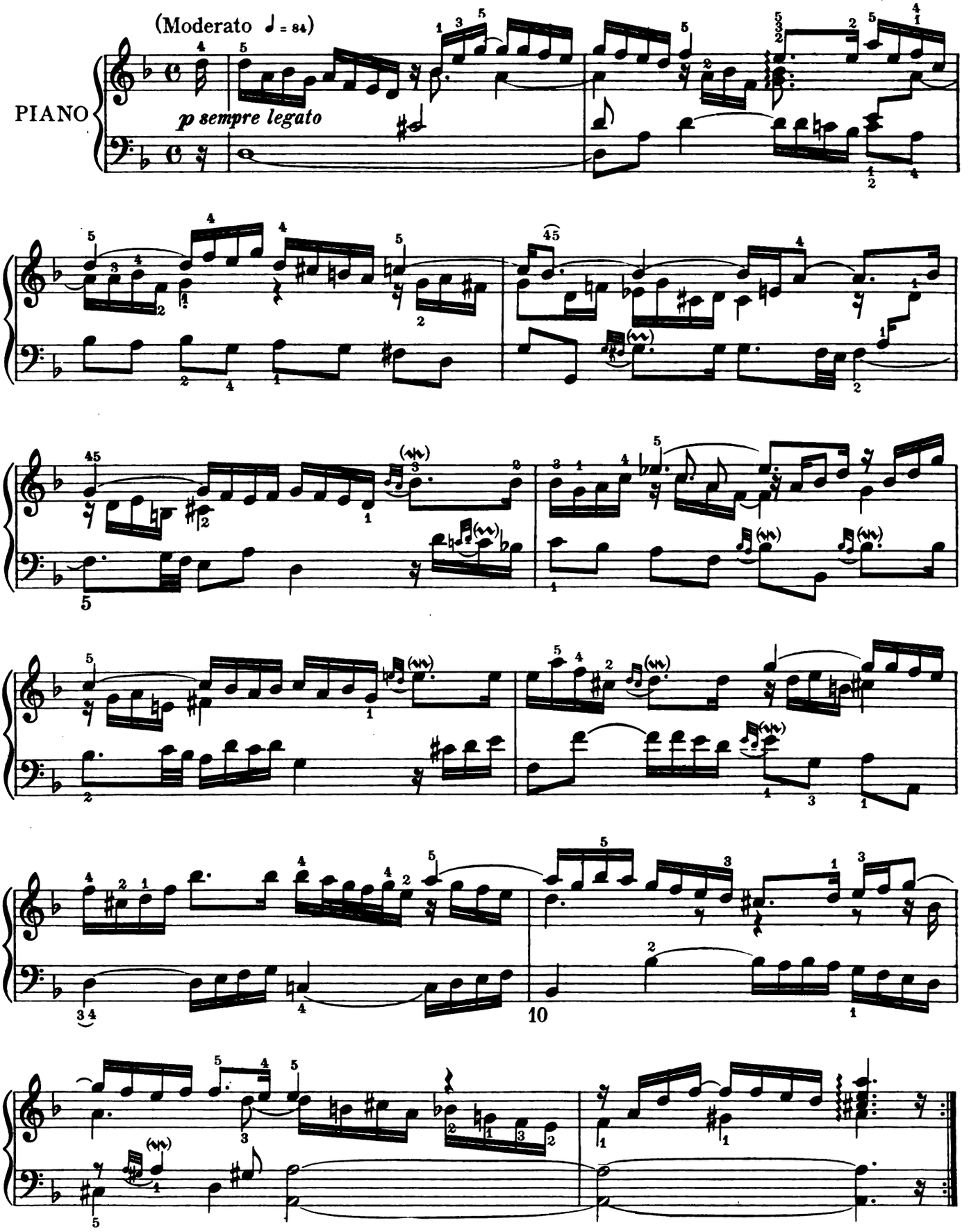
FIRST FRENCH SUITE, in D minor

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685 - 1750)



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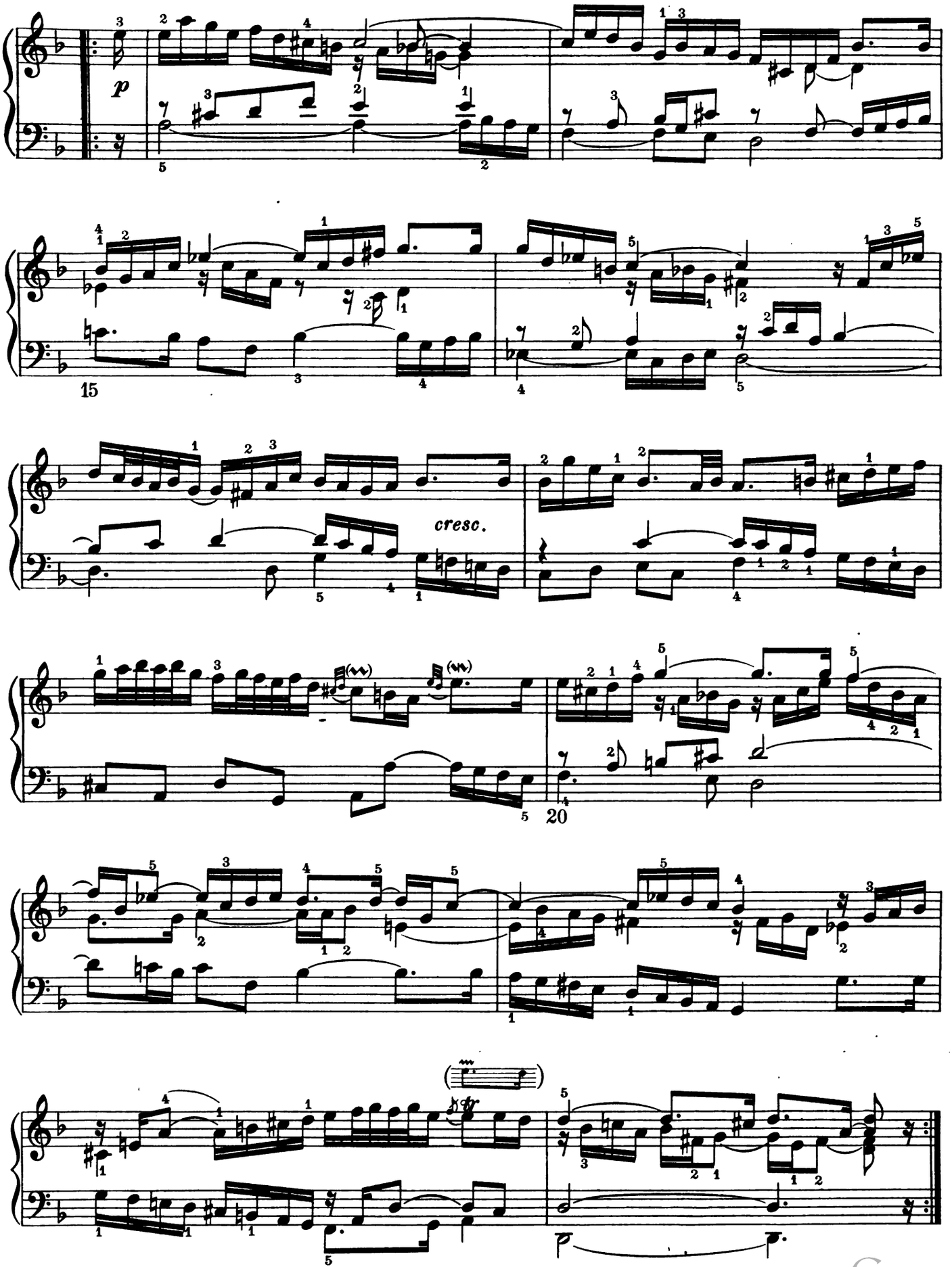

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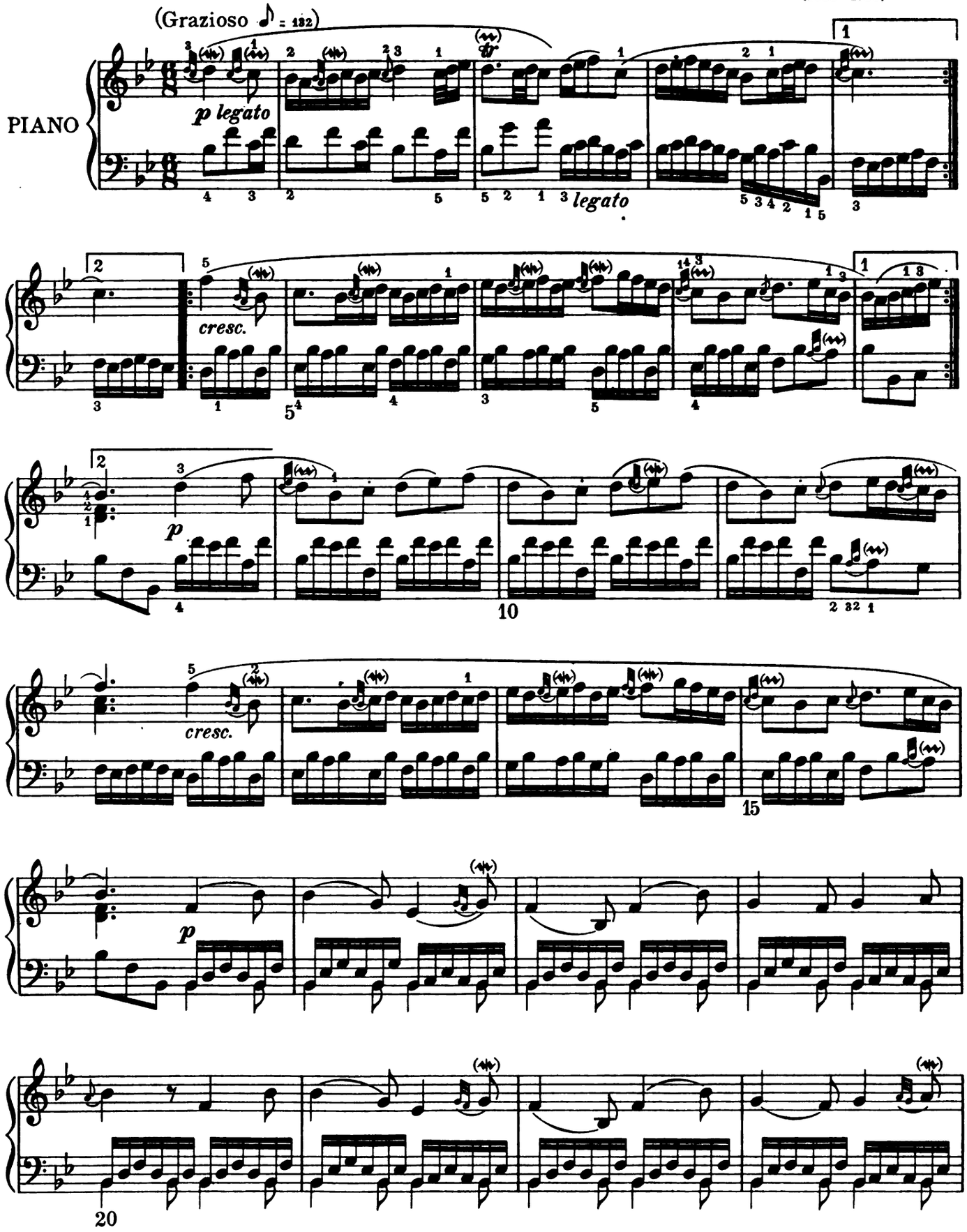
M/L - 1430 - 8

RONDO, in B♭ major

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)



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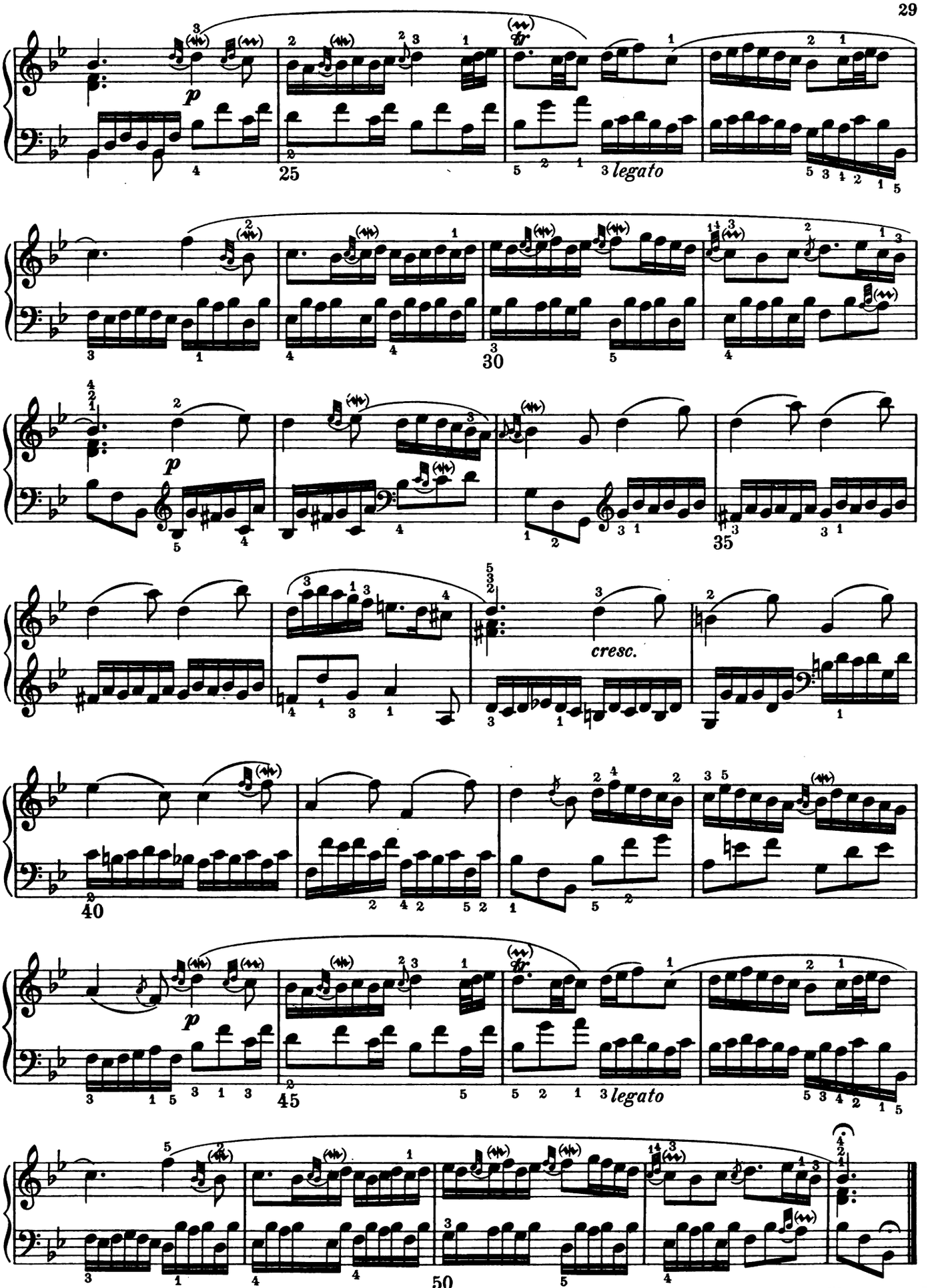

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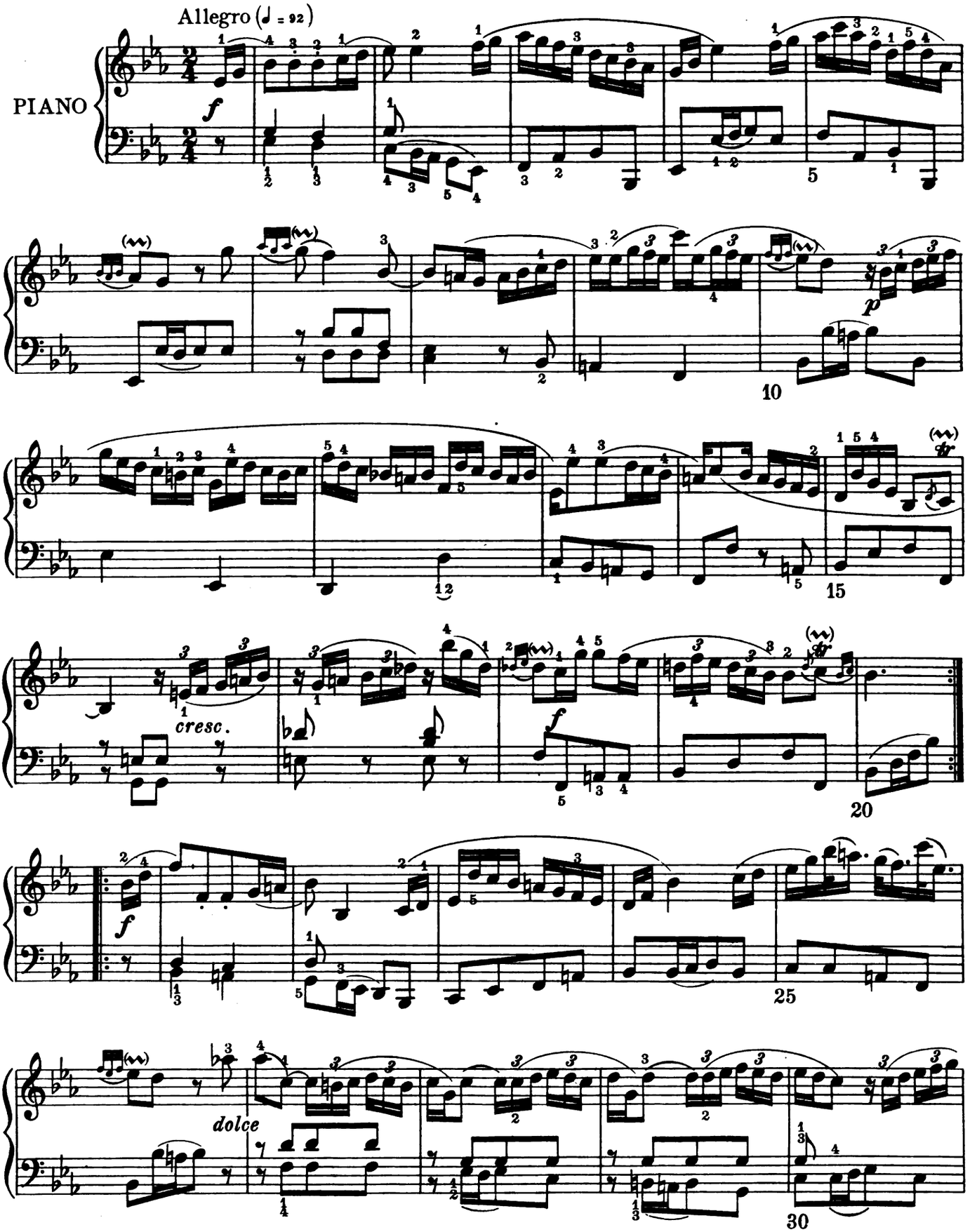
SOLO FOR THE HARPSICHORD

(Solo per il Cembalo)

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685 - 1750)



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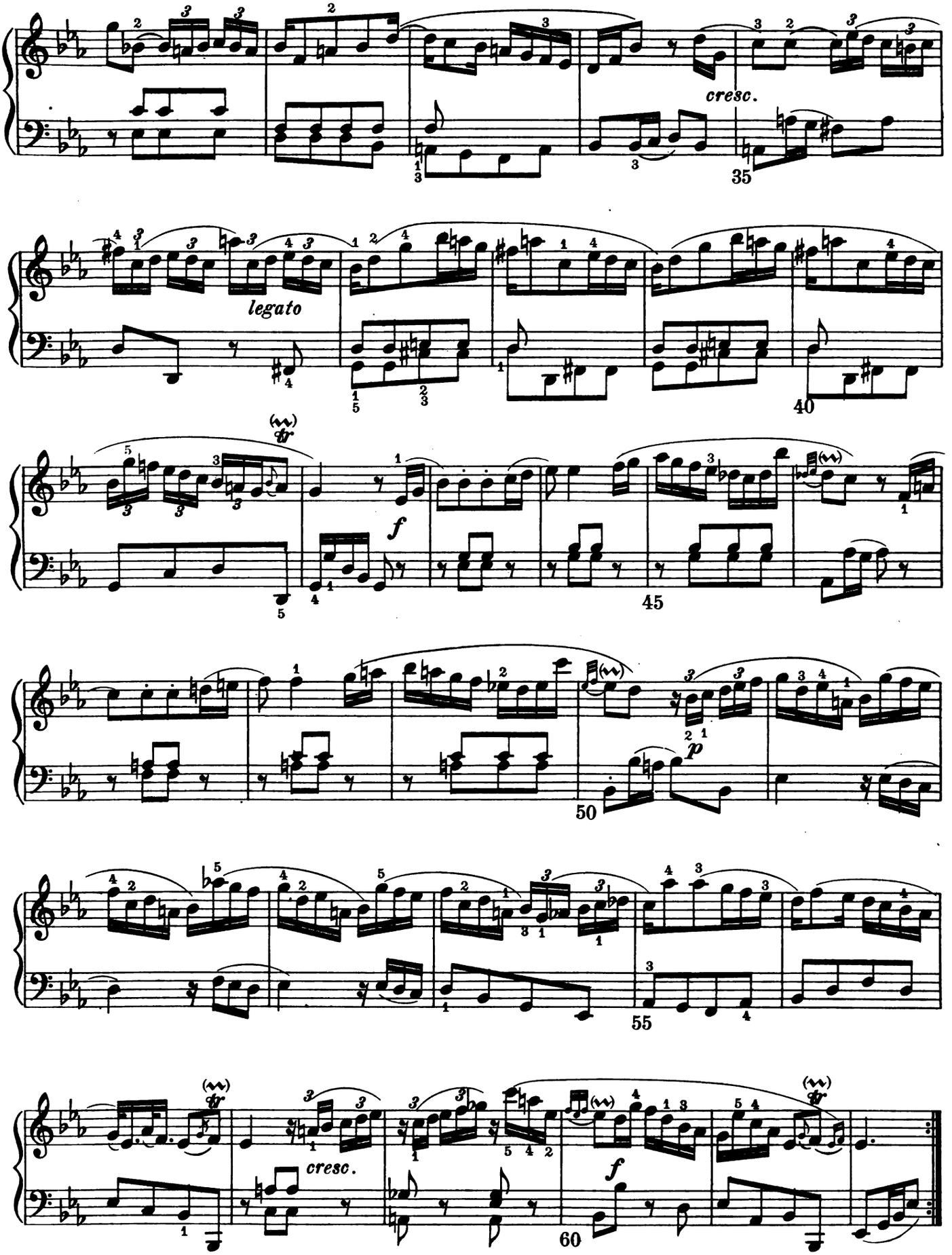

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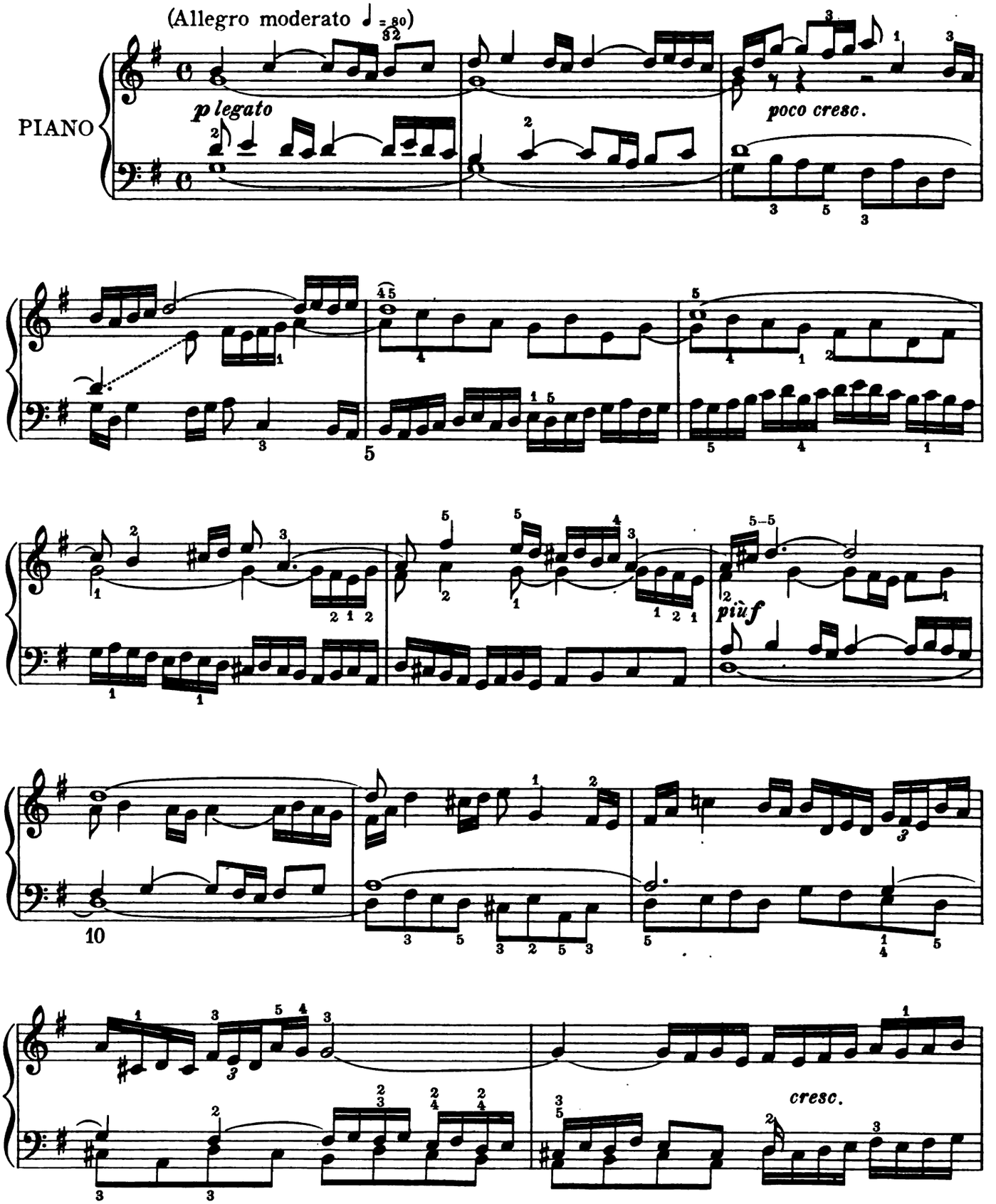
PRELUDE, in G major

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685 - 1750)



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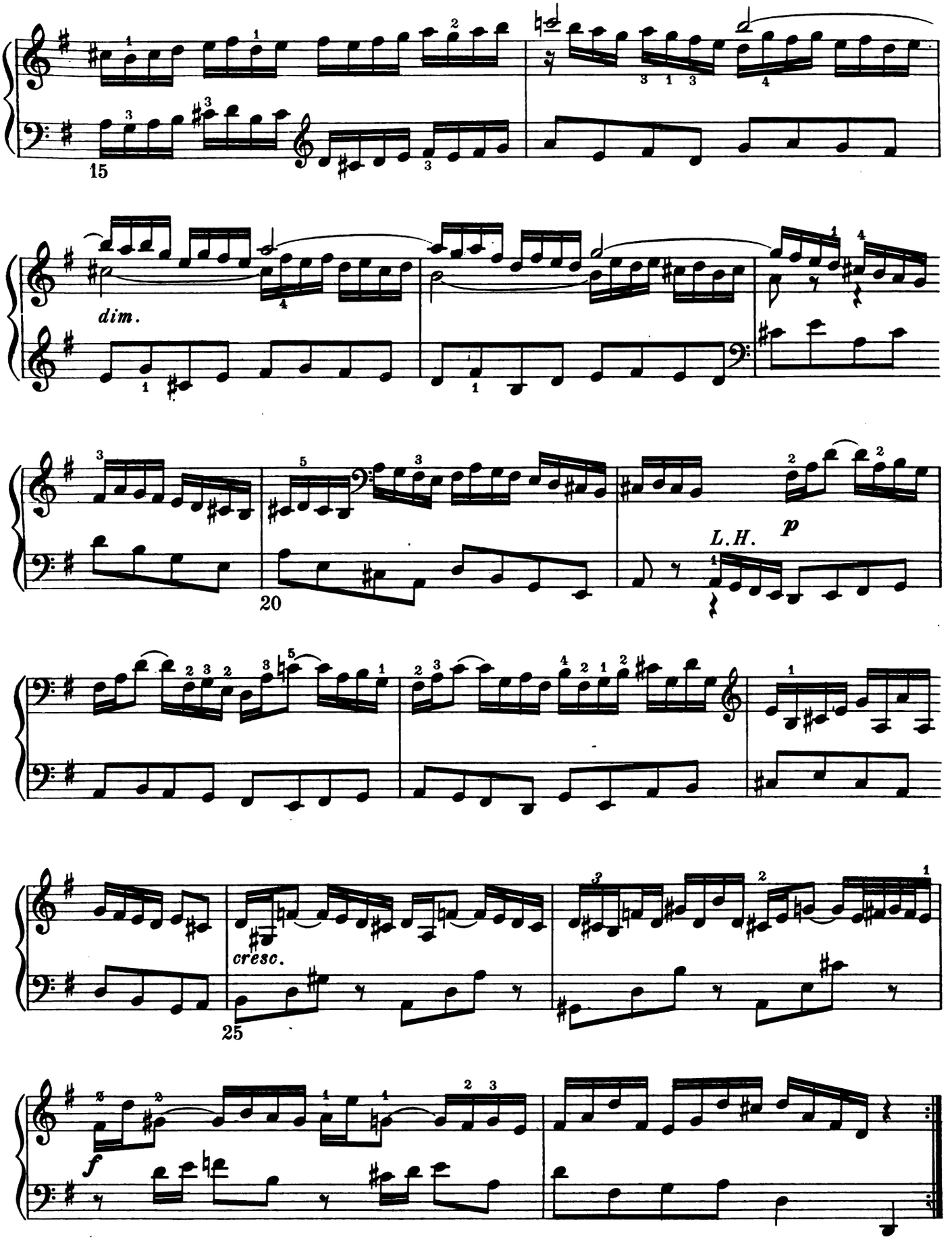

M L - 1429 - 4
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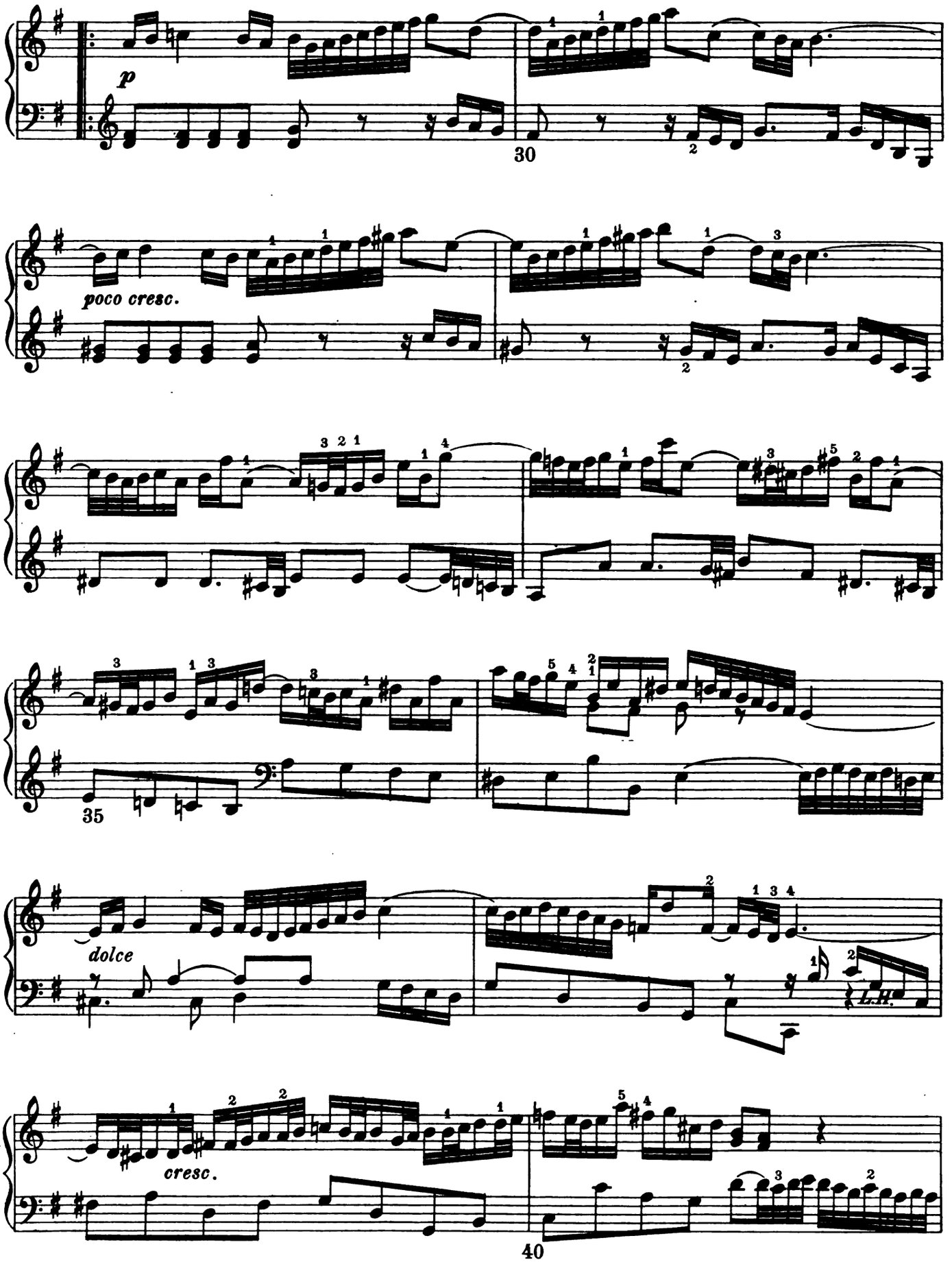

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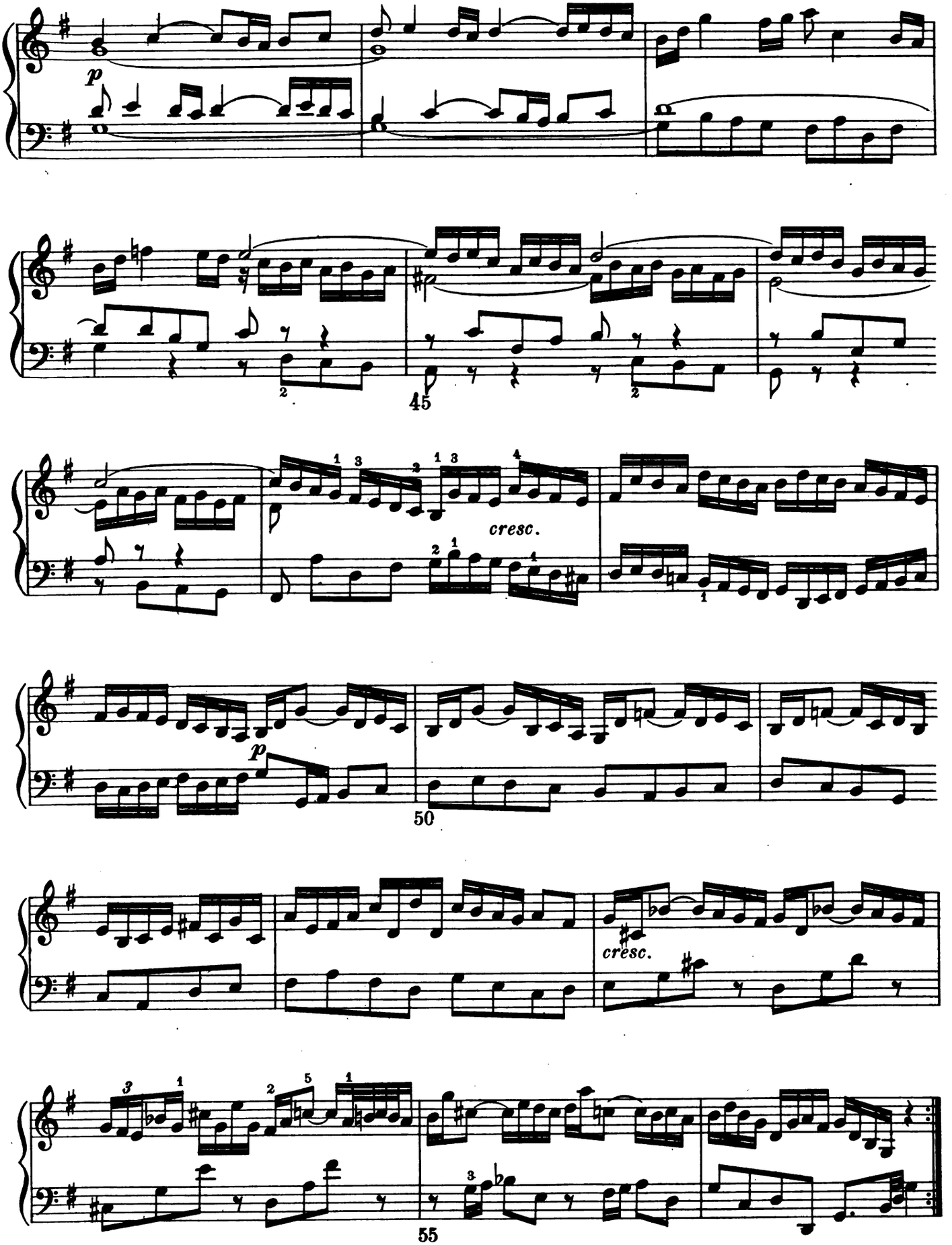

NL-1429-4
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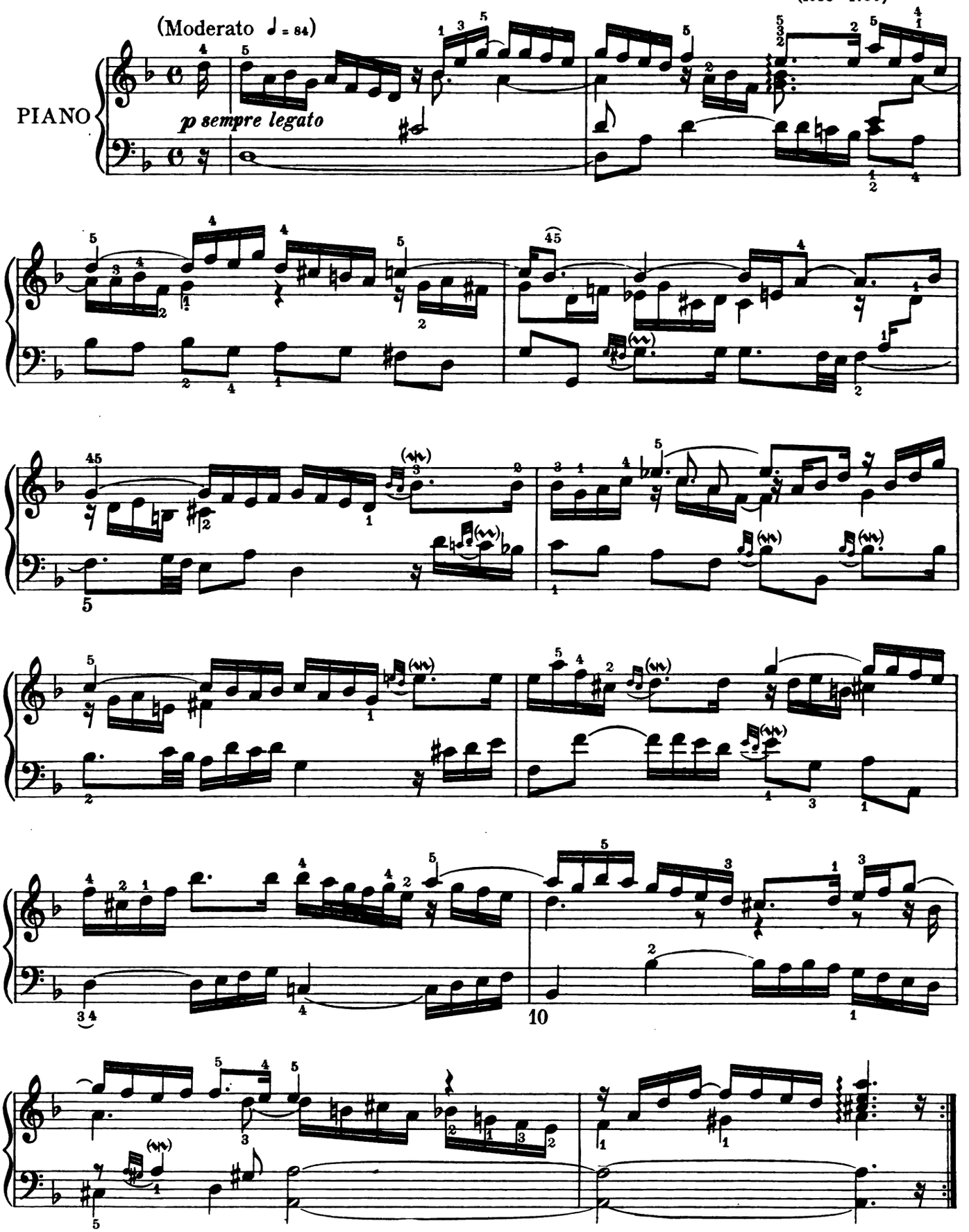
FIRST FRENCH SUITE, in D minor

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685 - 1750)



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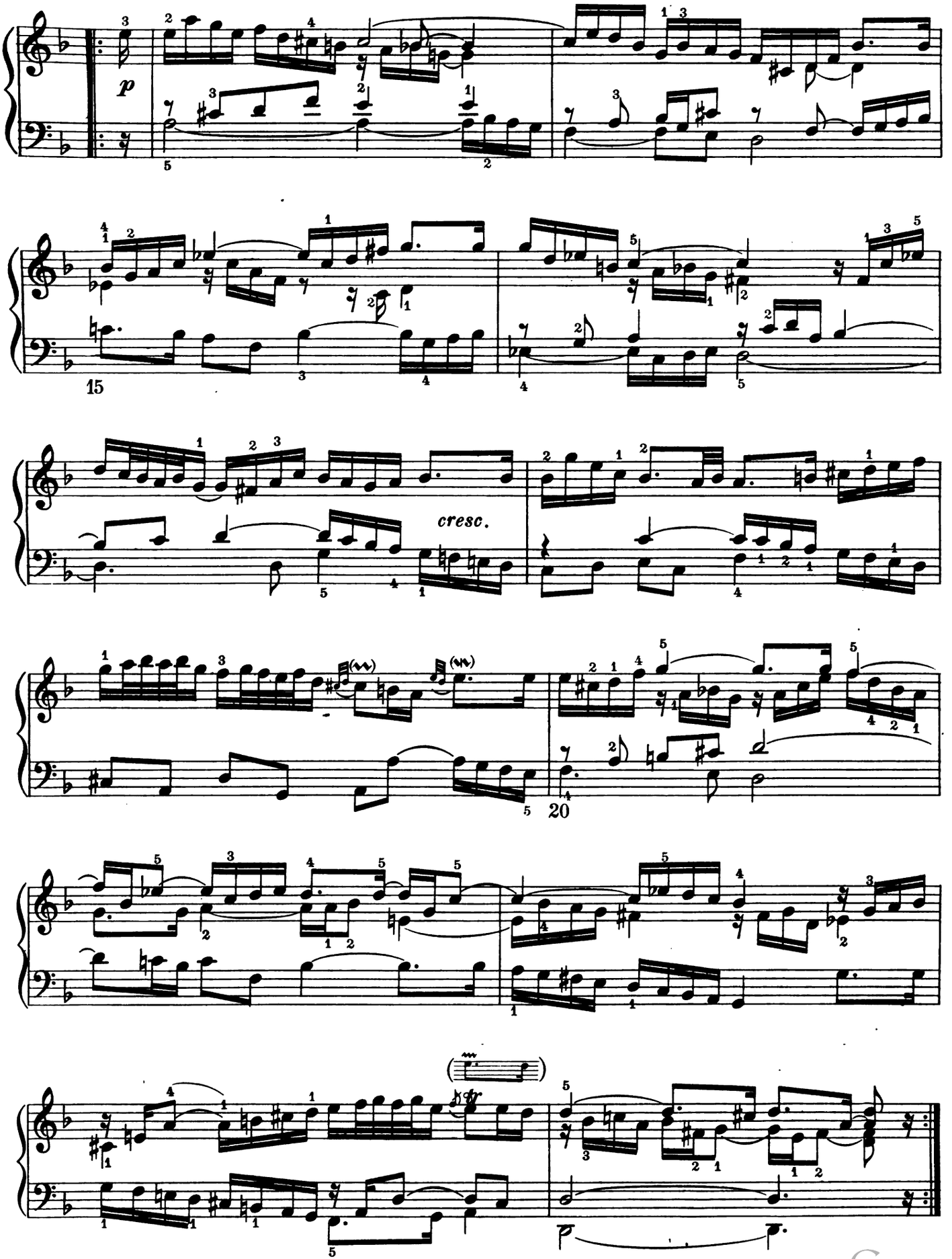

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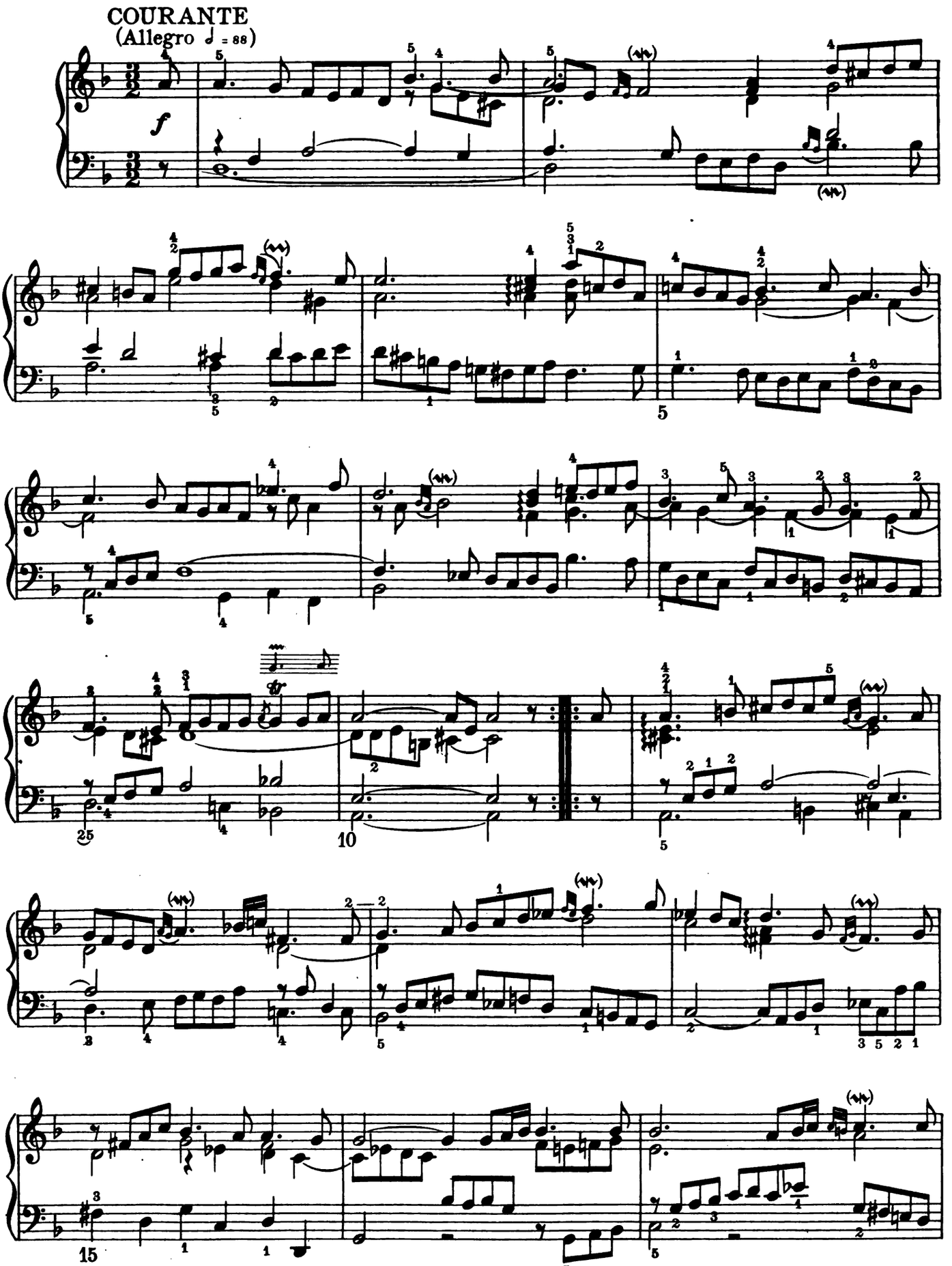
M L - 1430 - 8



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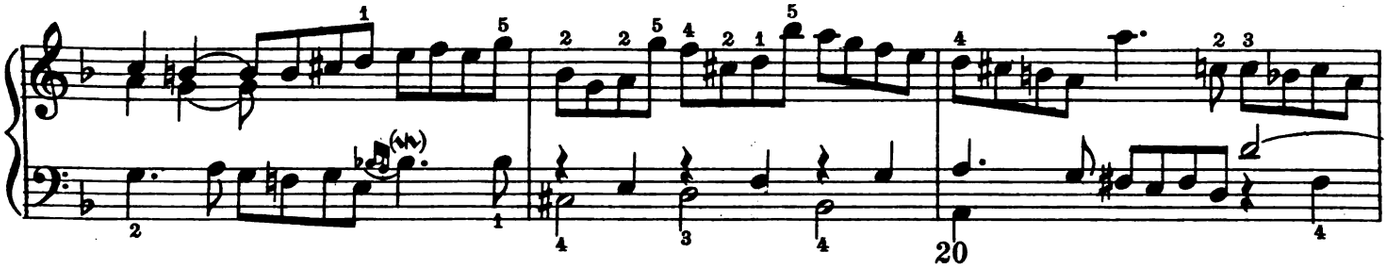
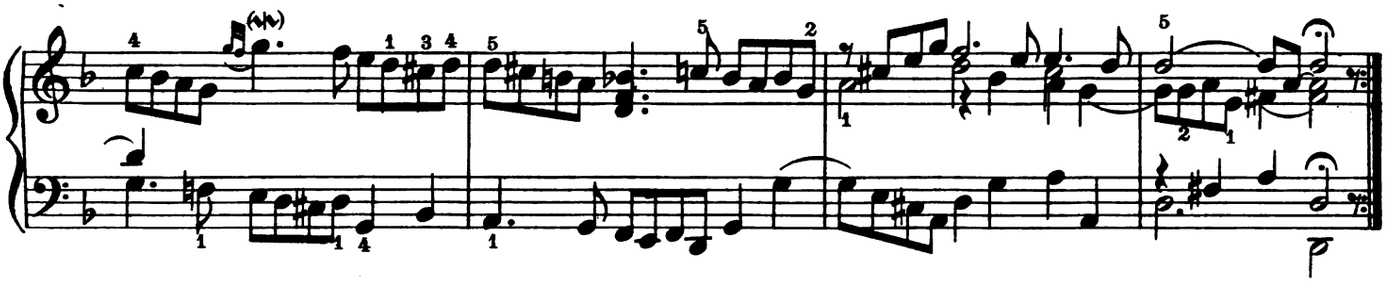
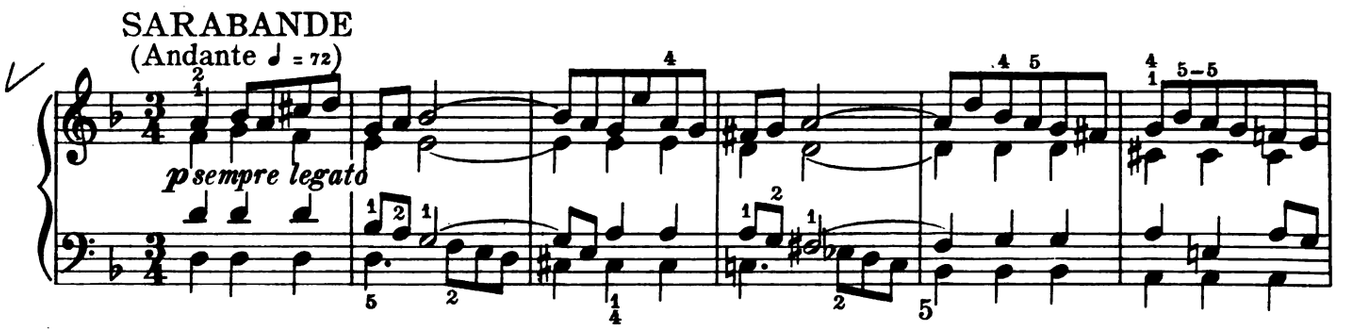
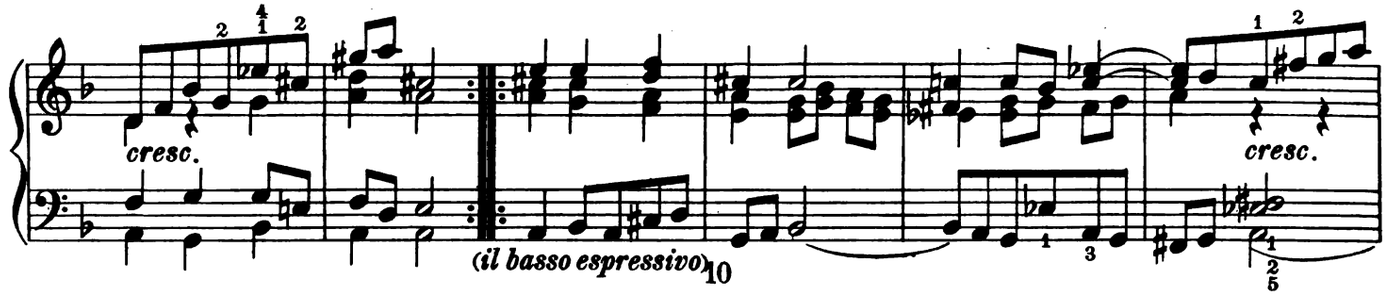


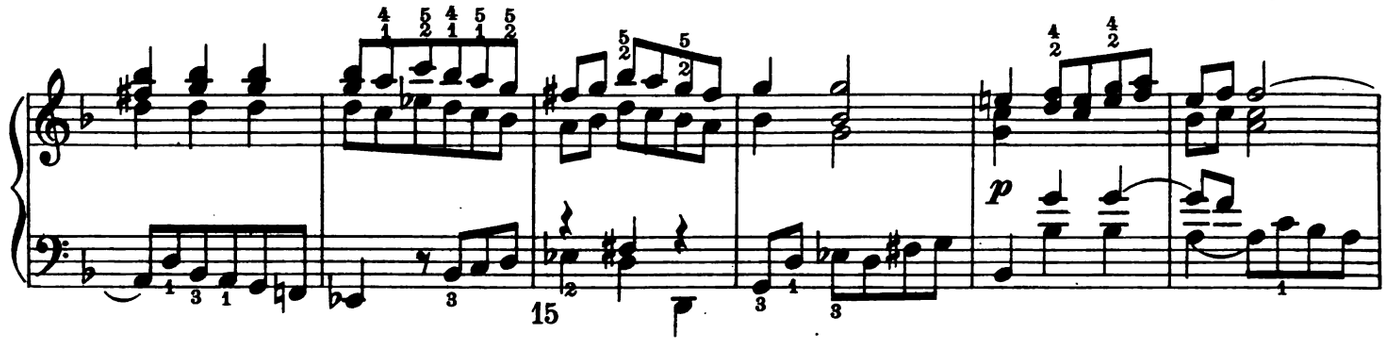


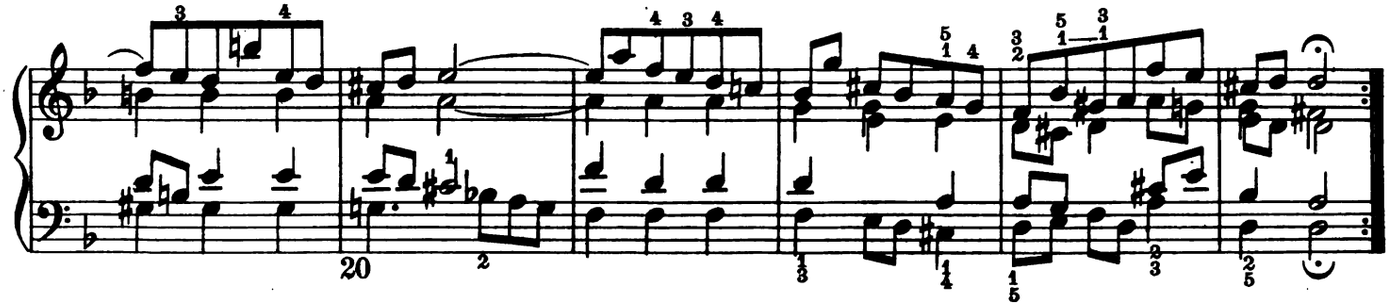
SARABANDE

(Andante ♩ = 72)









M L - 1430 - 8
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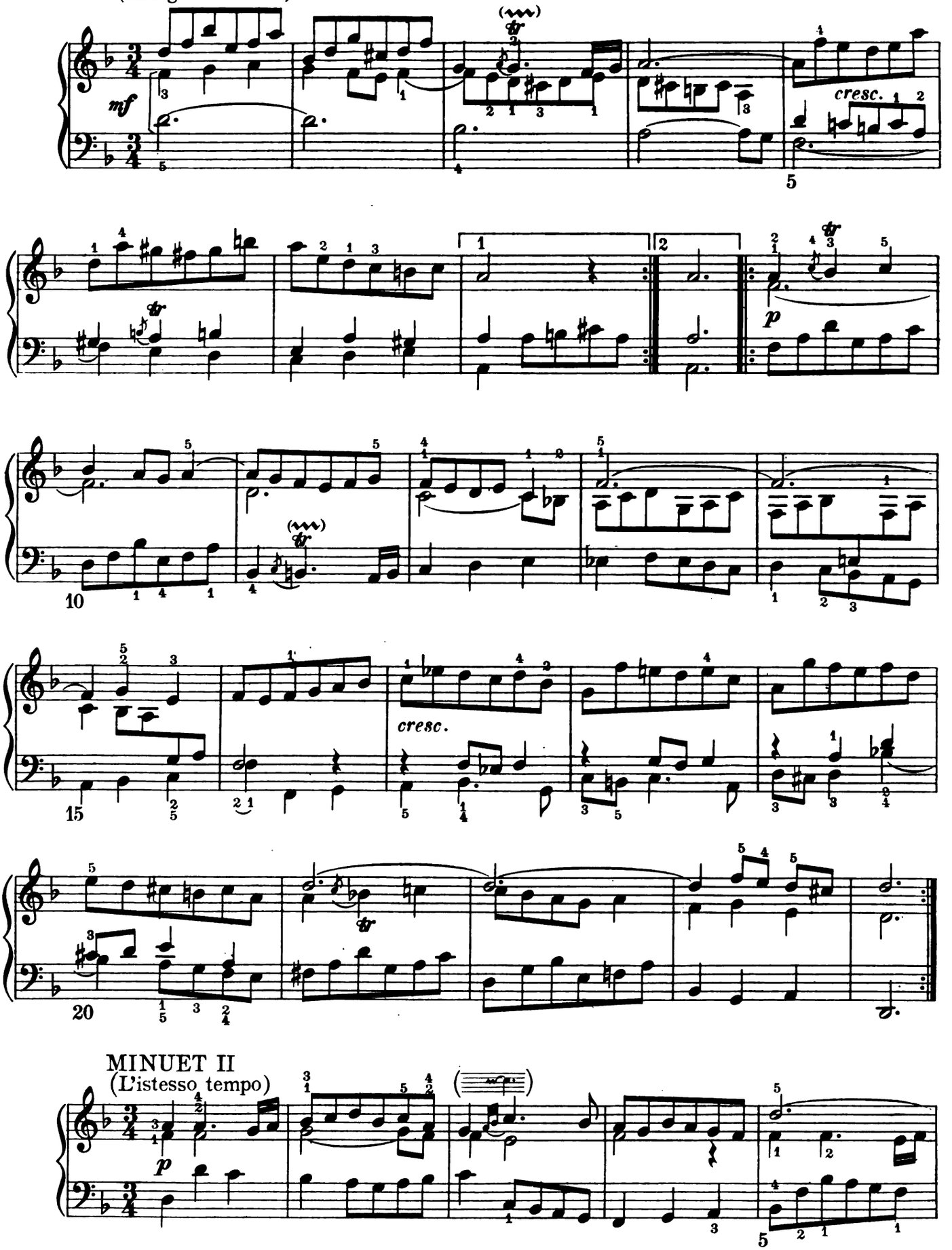
MINUET I

(Allegretto ♩ = 116)



MINUET II

(L'istesso tempo)

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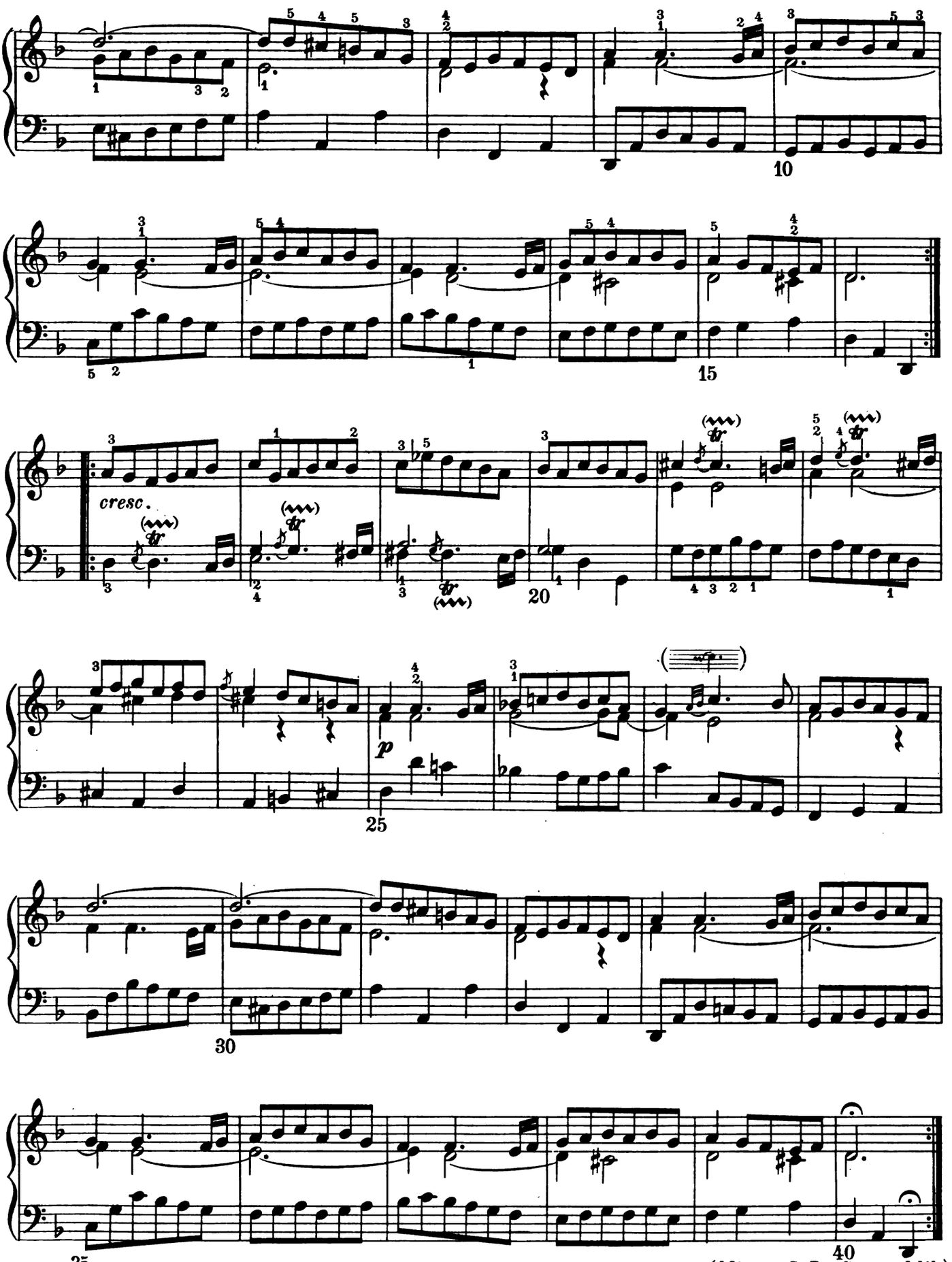

M L - 1430 - 8
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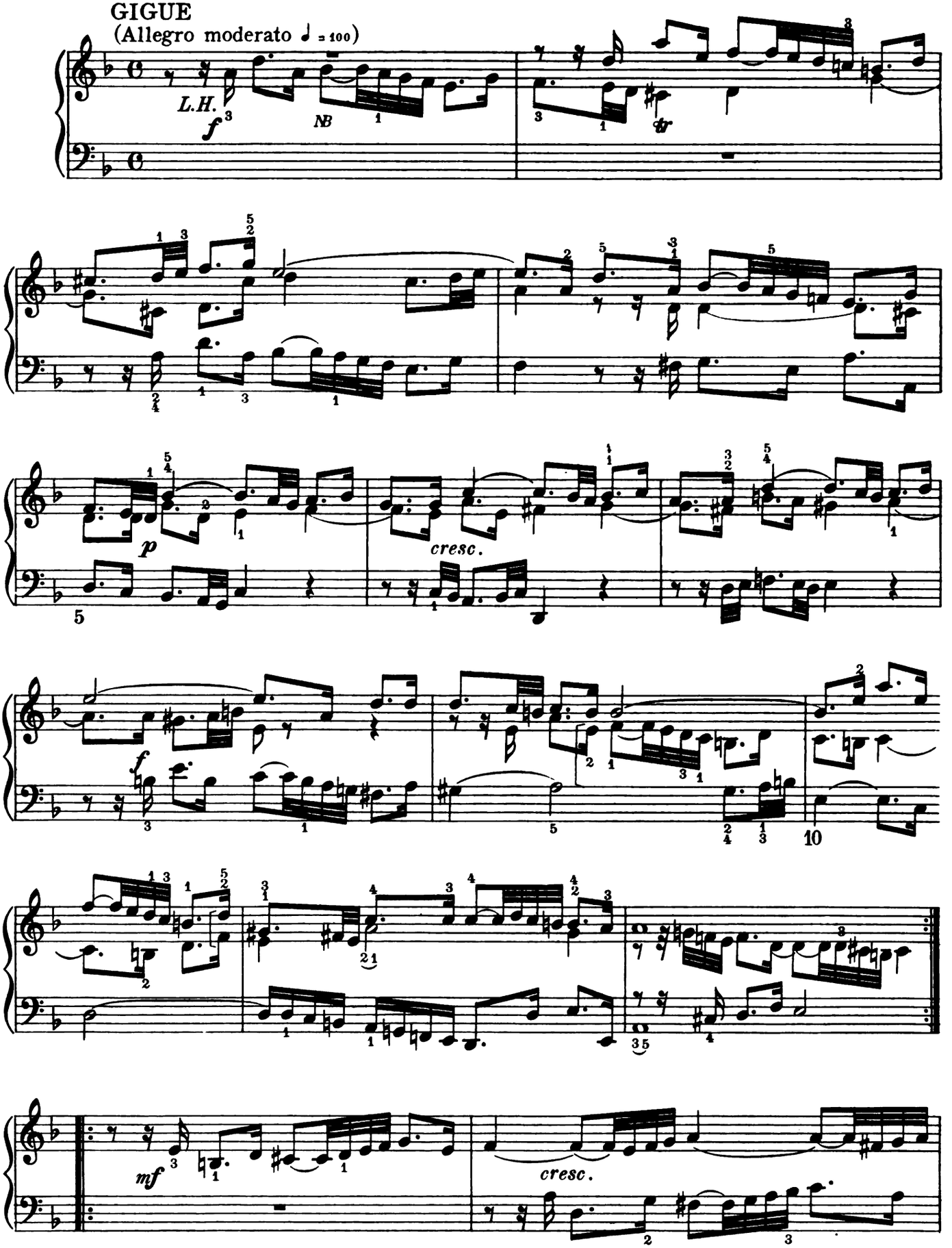
GIGUE

(Allegro moderato ♩ = 100)



NB In Bach's autograph the figure so much employed in this movement is written in accordance with the old notation (See Introduction, page XIII)

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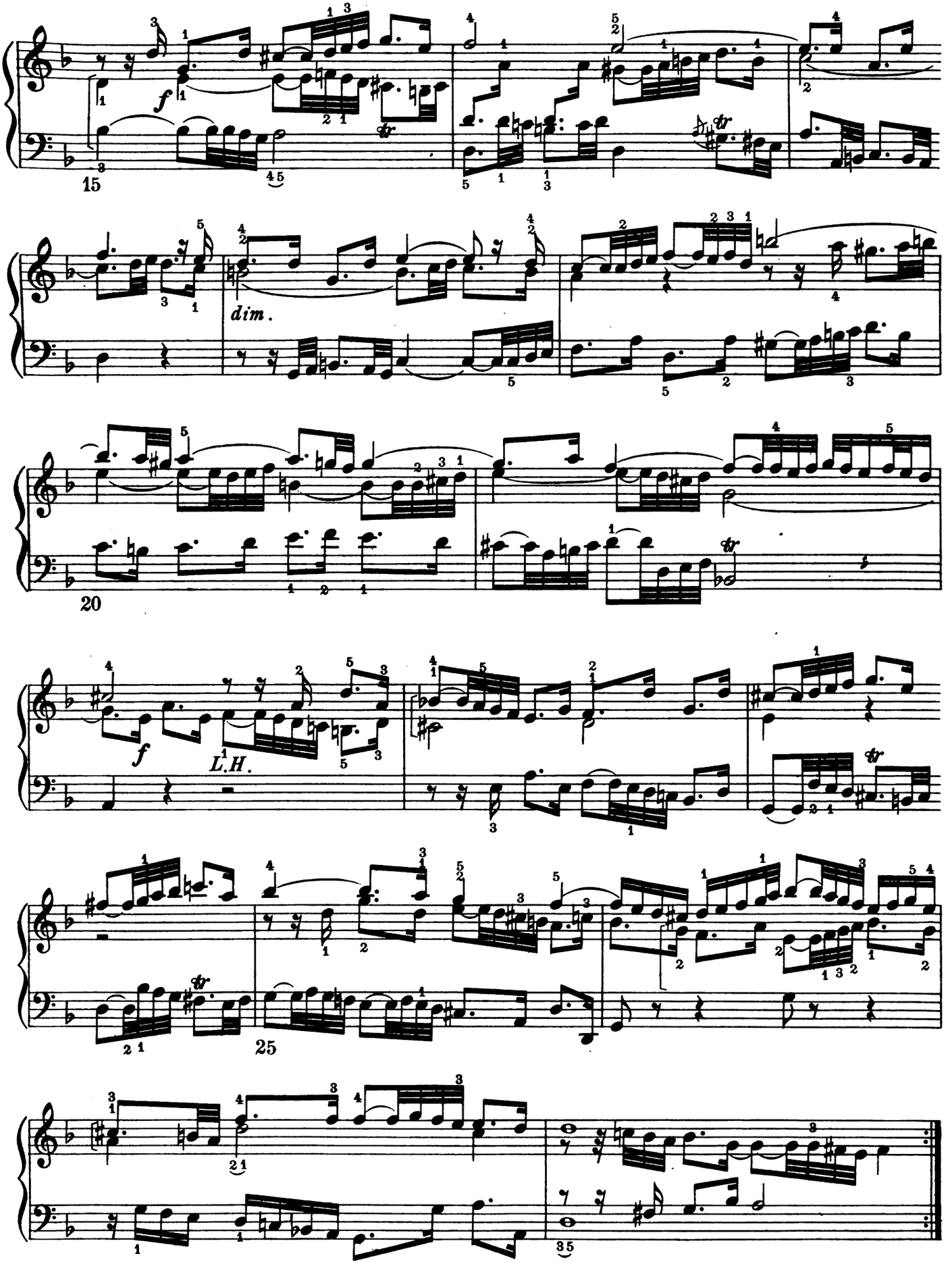

M/L-1430-8
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SECOND FRENCH SUITE, in C minor

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)

ALLEMANDE

(Andante ♩ = 63)

PIANO

p e tranquillo
legato

poco cresc.

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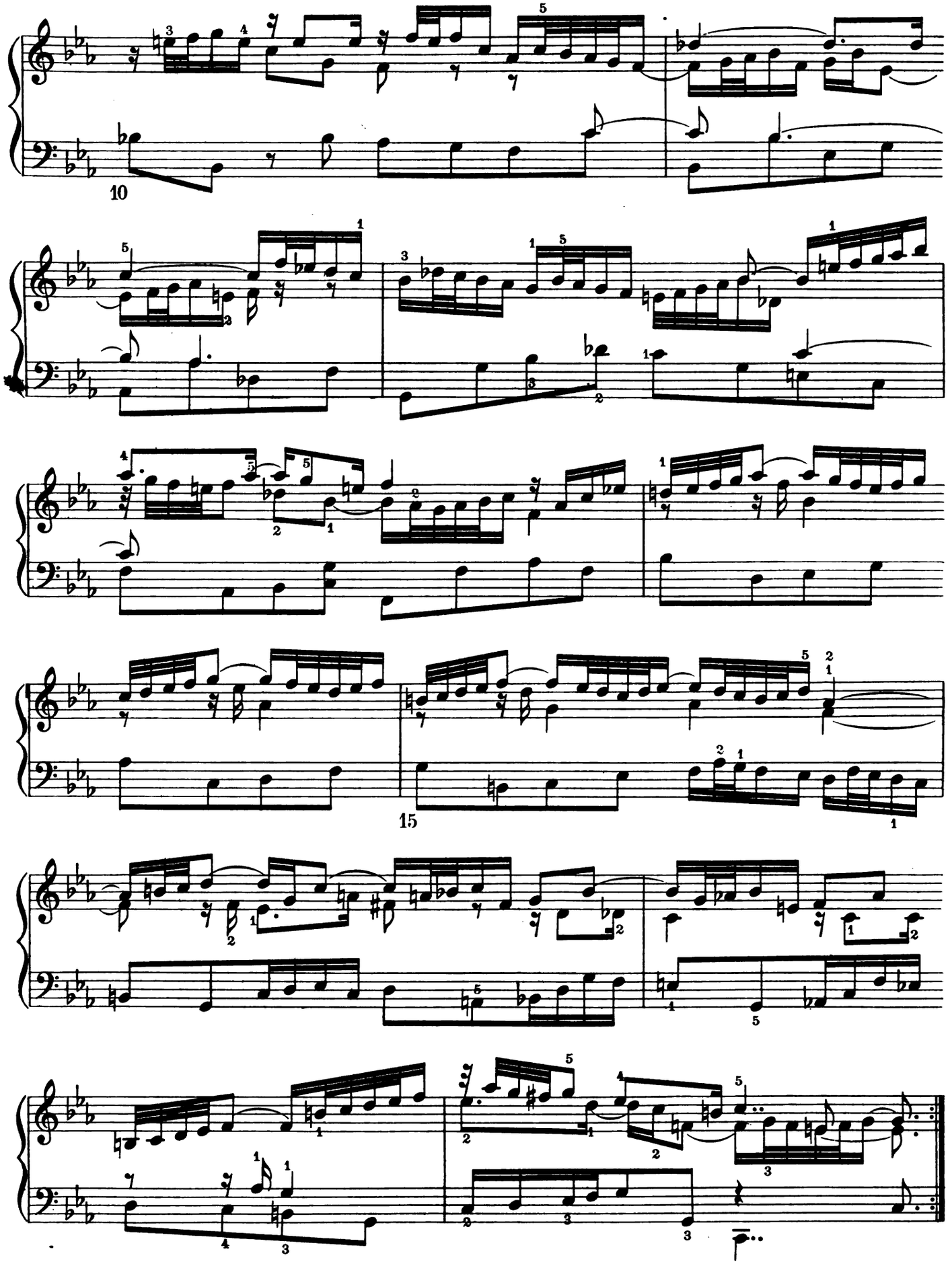

M L-1431-8
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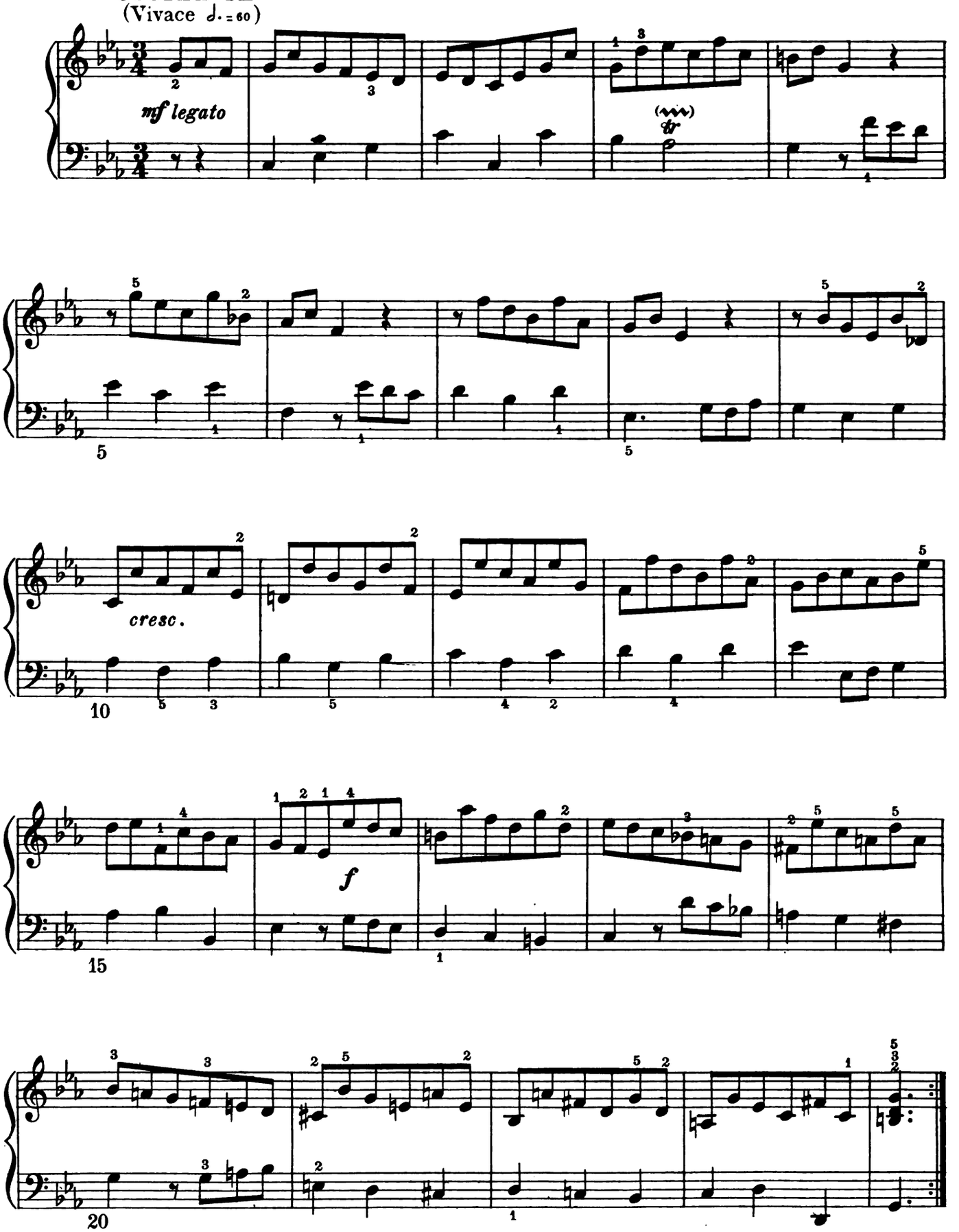
COURANTE
(Vivace ♩. = 60)



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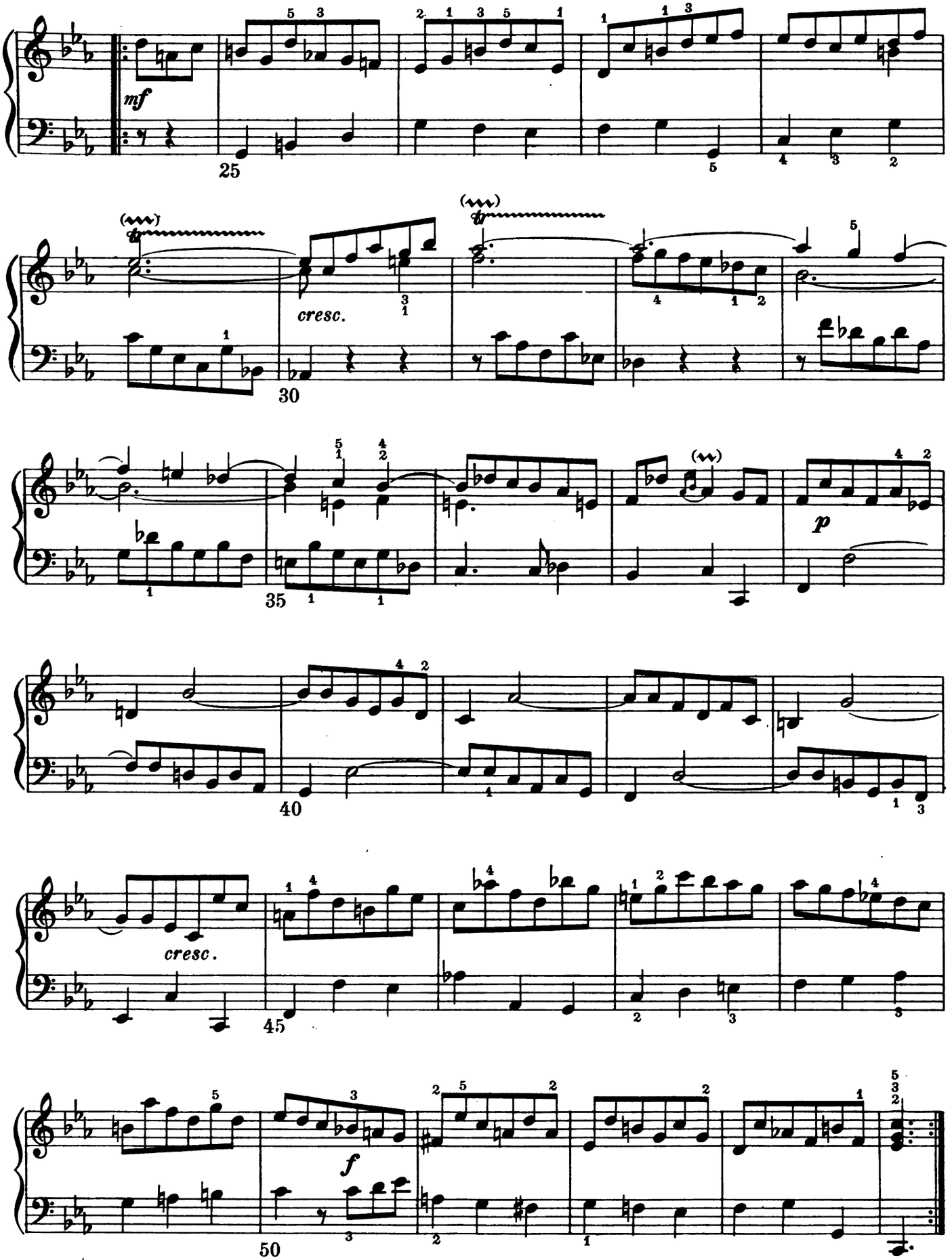

M L - 1481 - 8
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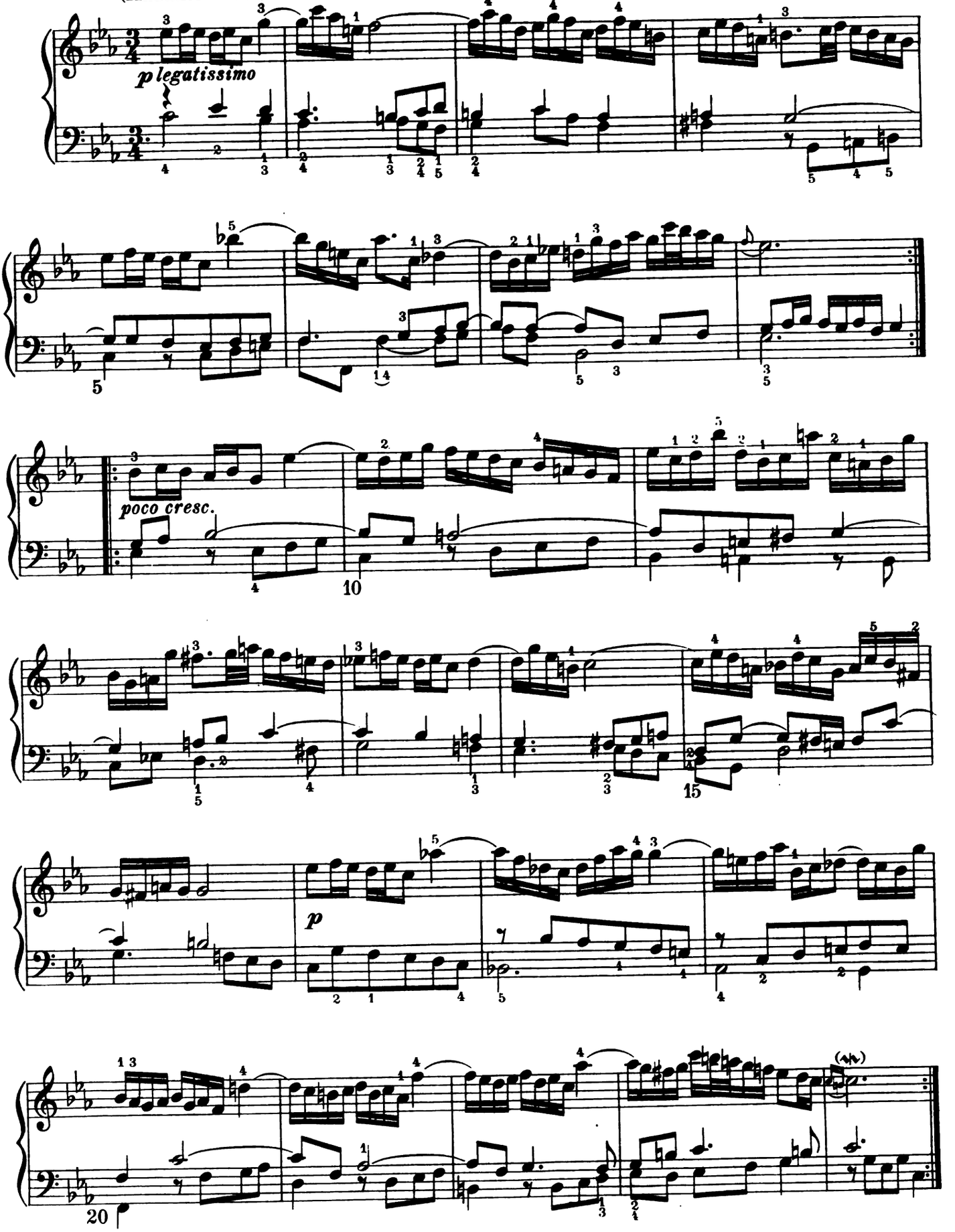
SARABANDE

(Andante ♩ = 72)



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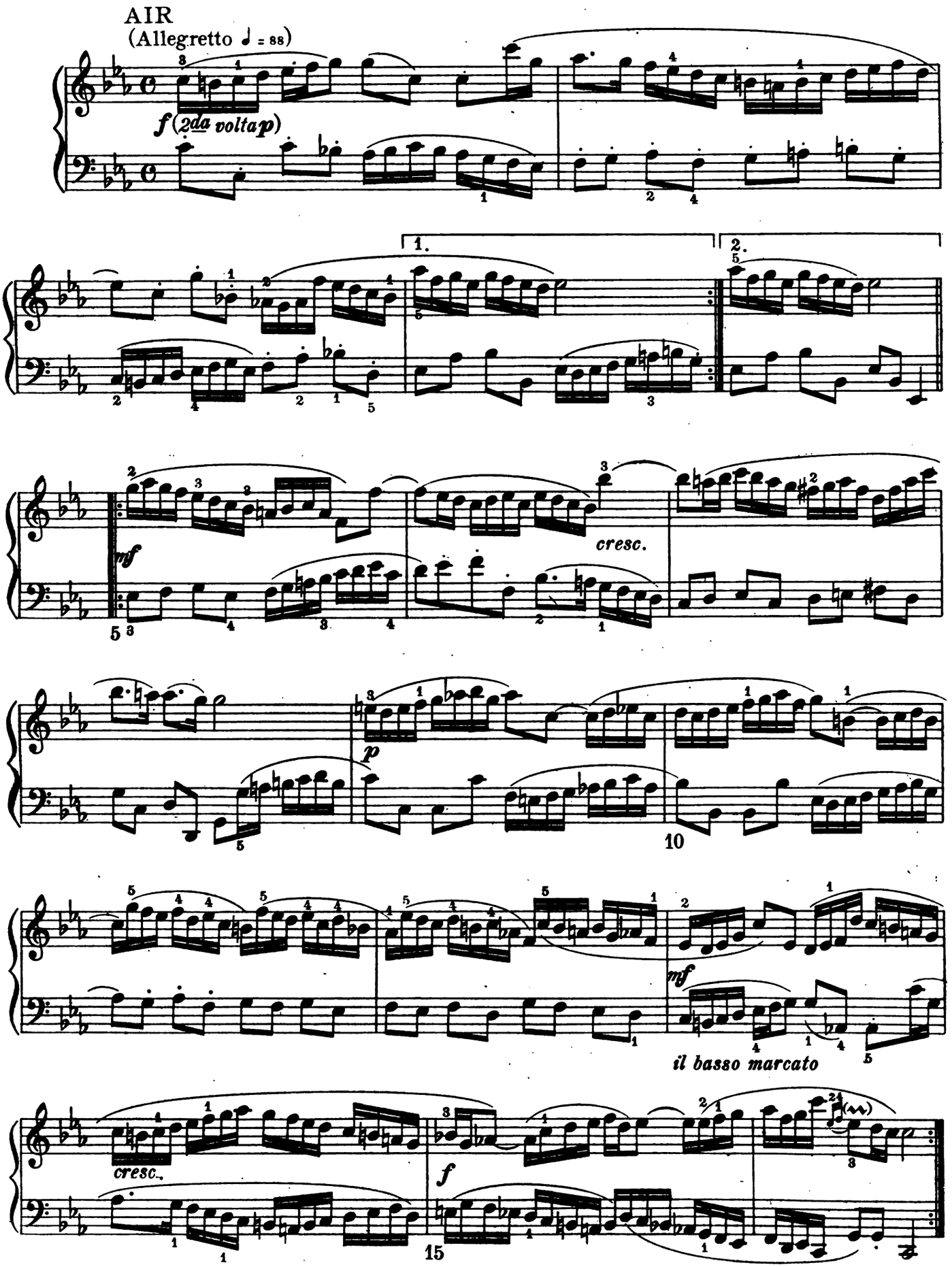

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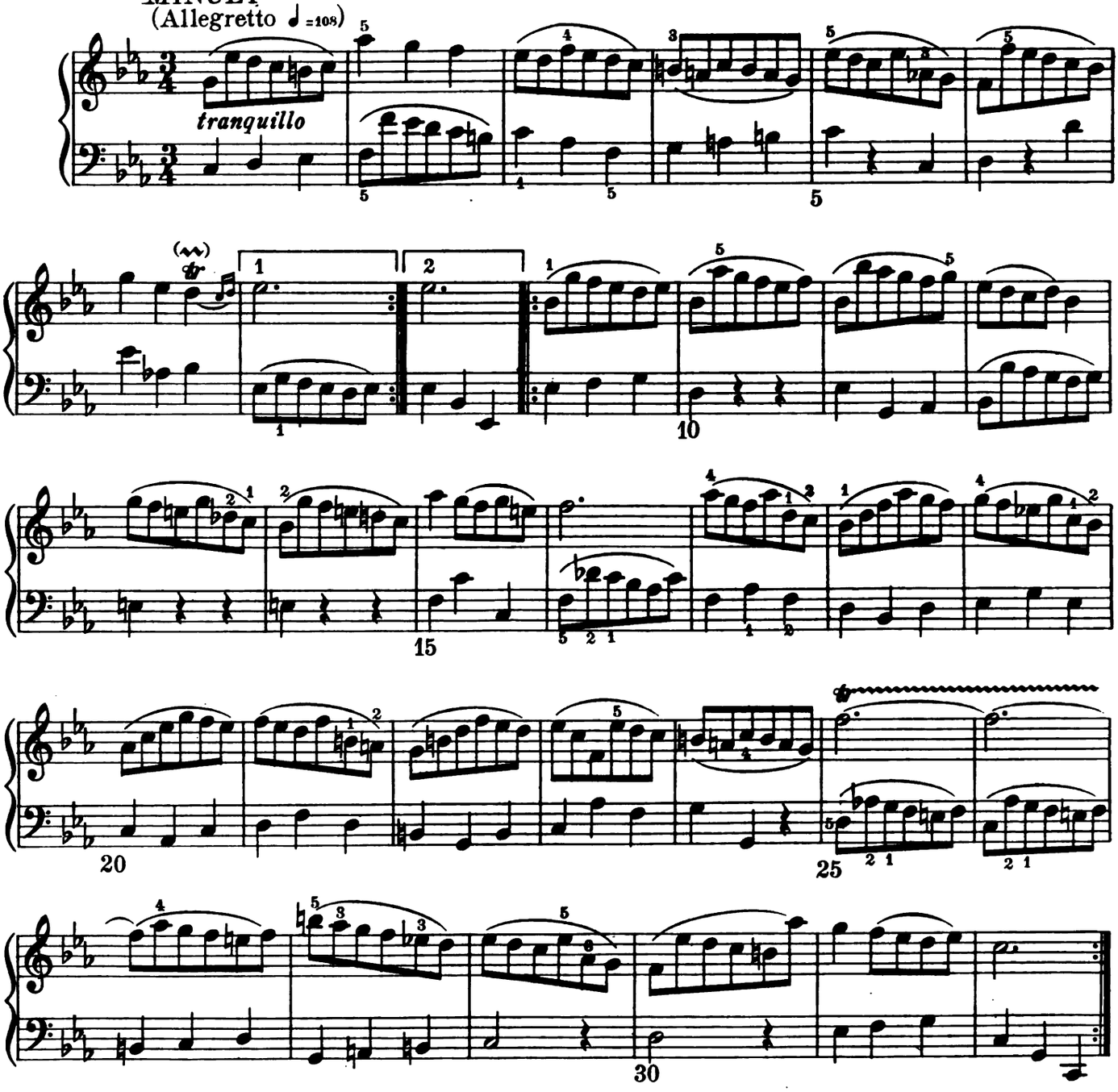
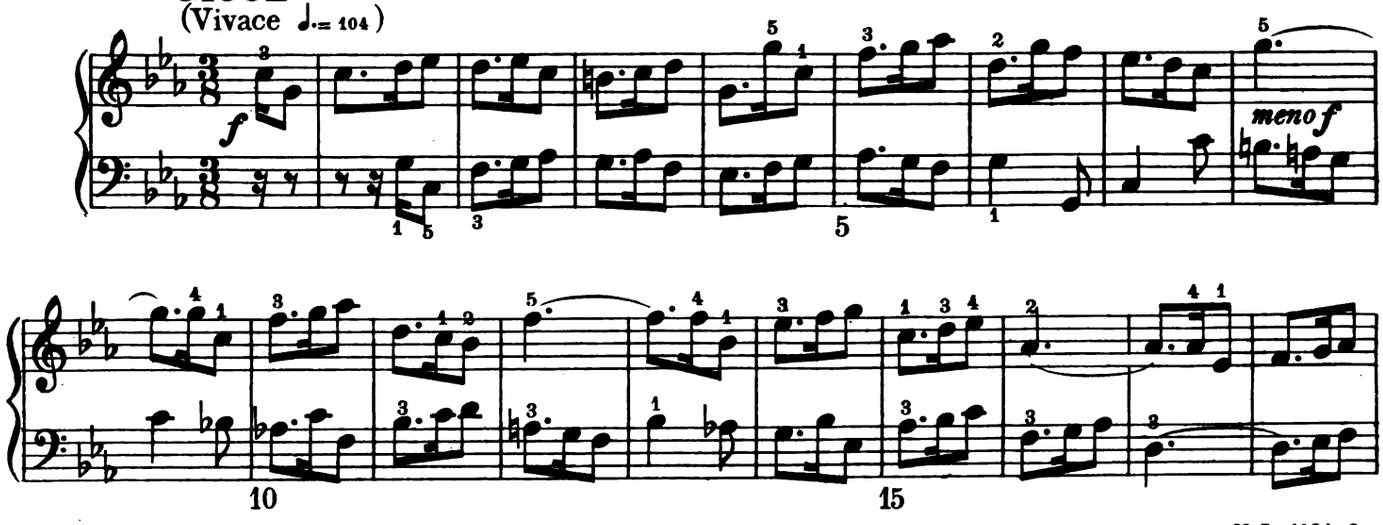
M L - 1431 - 8

MINUET
(Allegretto ♩=108)



GIGUE
(Vivace ♩.= 104)



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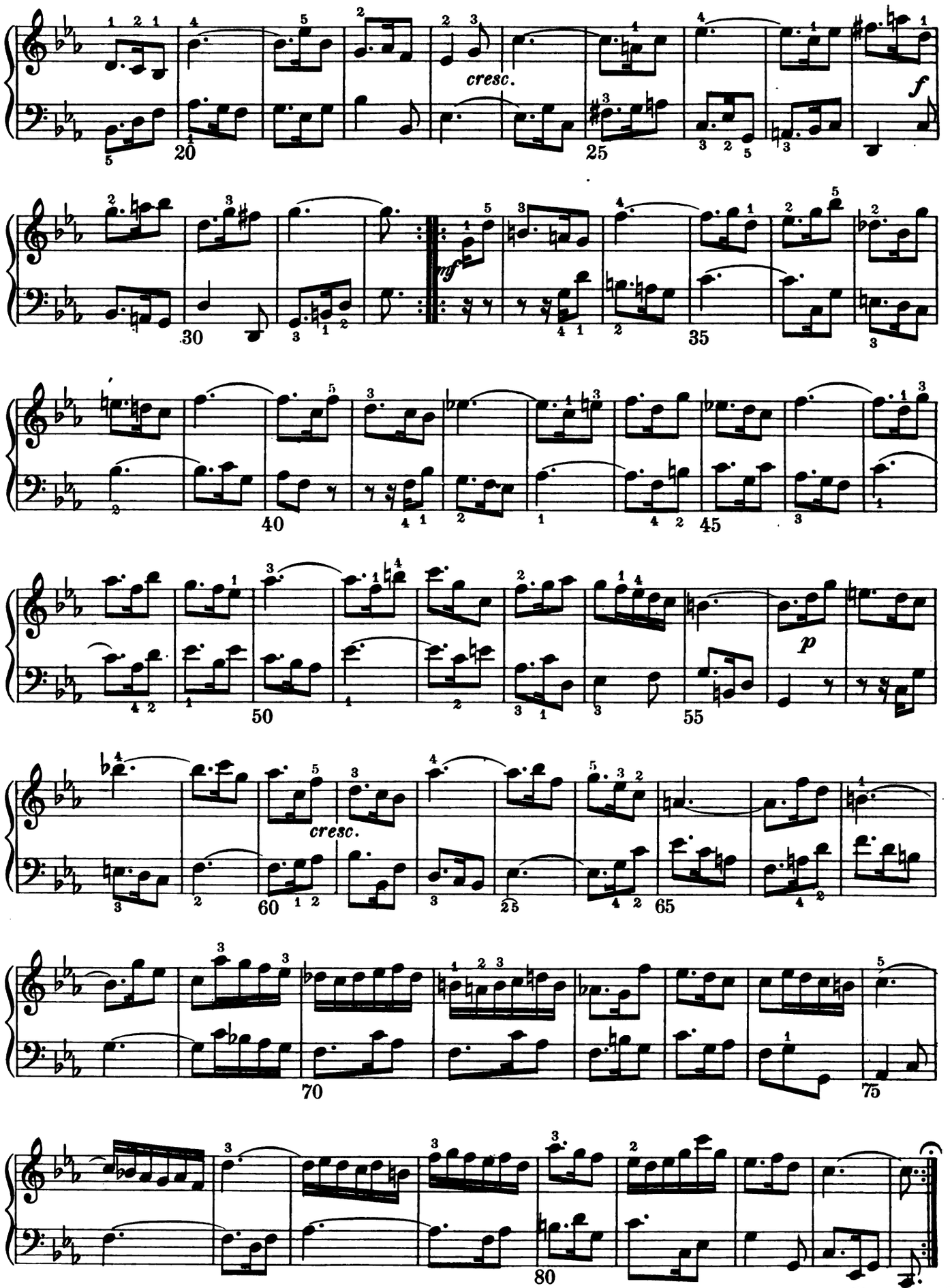

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MINUET, ANGLAISE AND GIGUE, in B minor

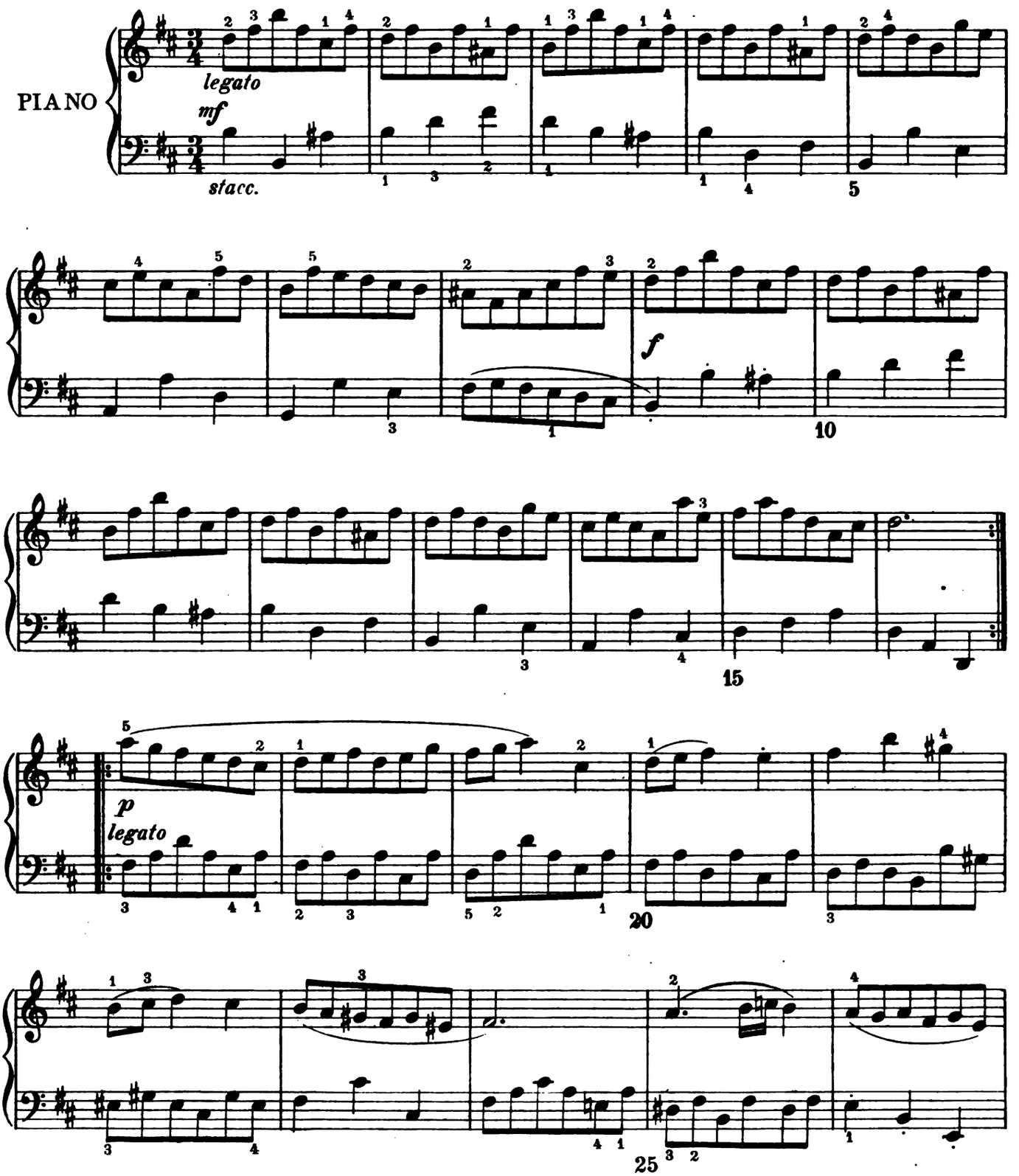
From the Third French Suite

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)

MINUET

(Allegro ♩=144)



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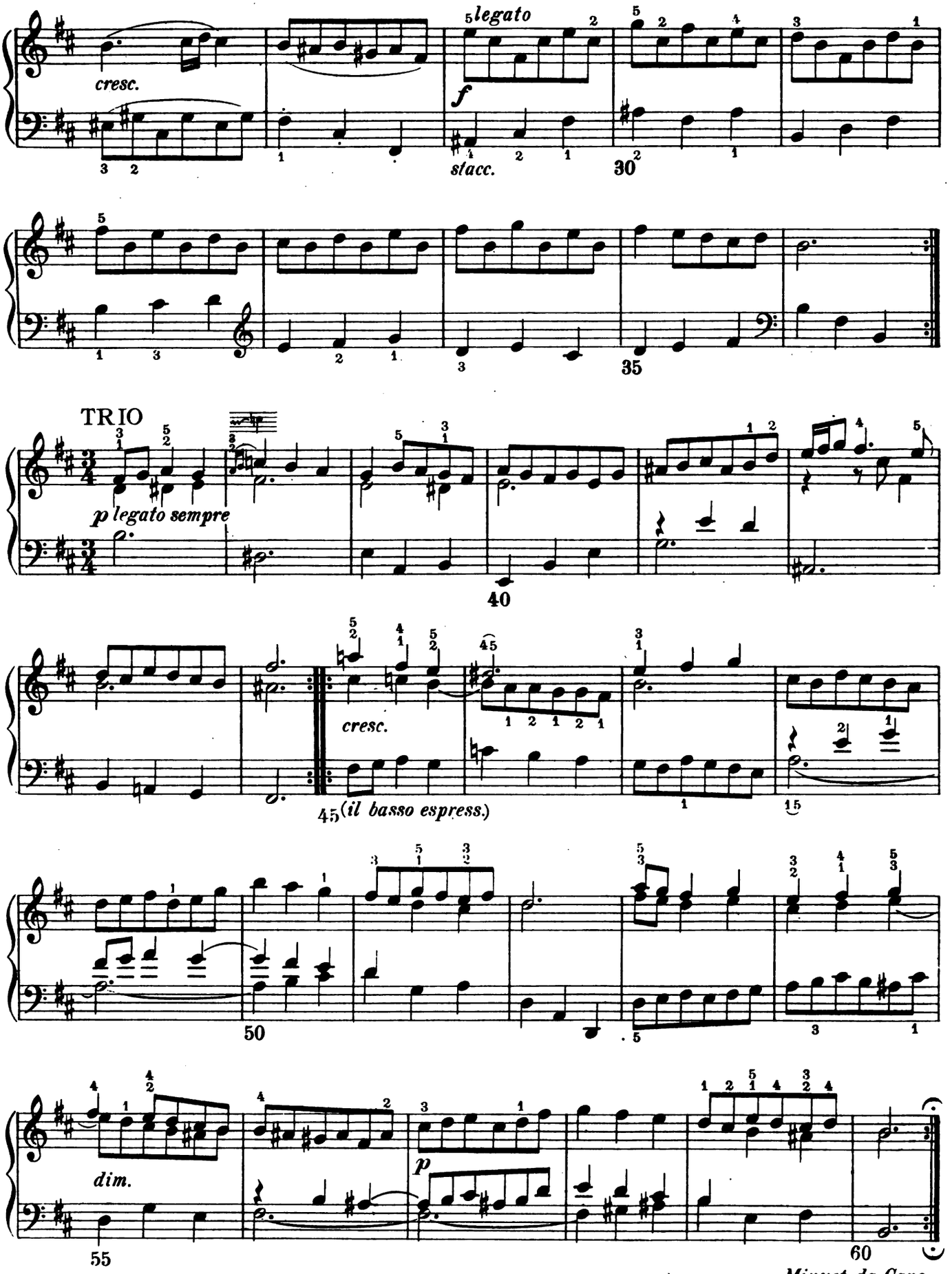

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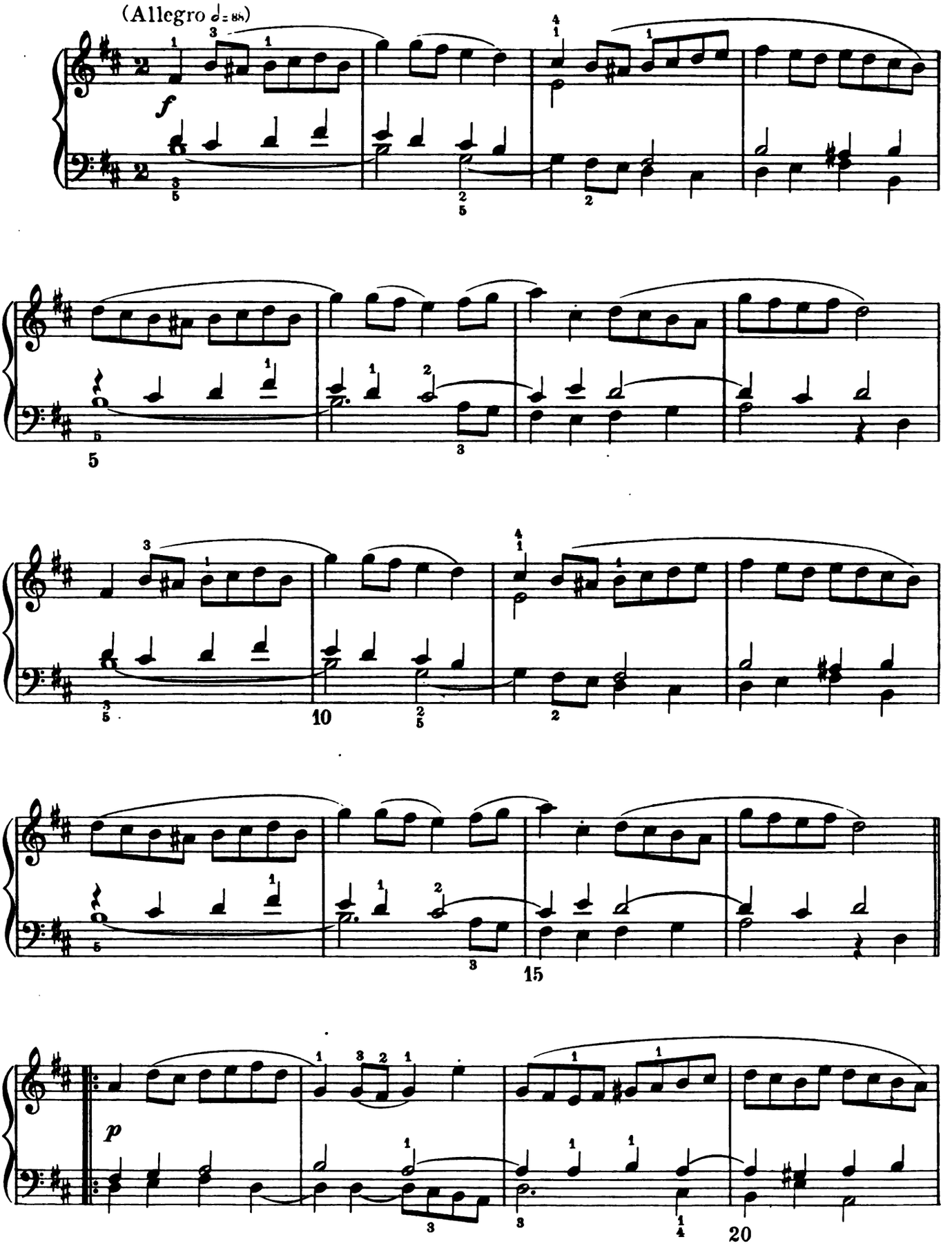
ML-1487-6

ANGLAISE

(Allegro ♩= 88)



M L- 1487 - 6

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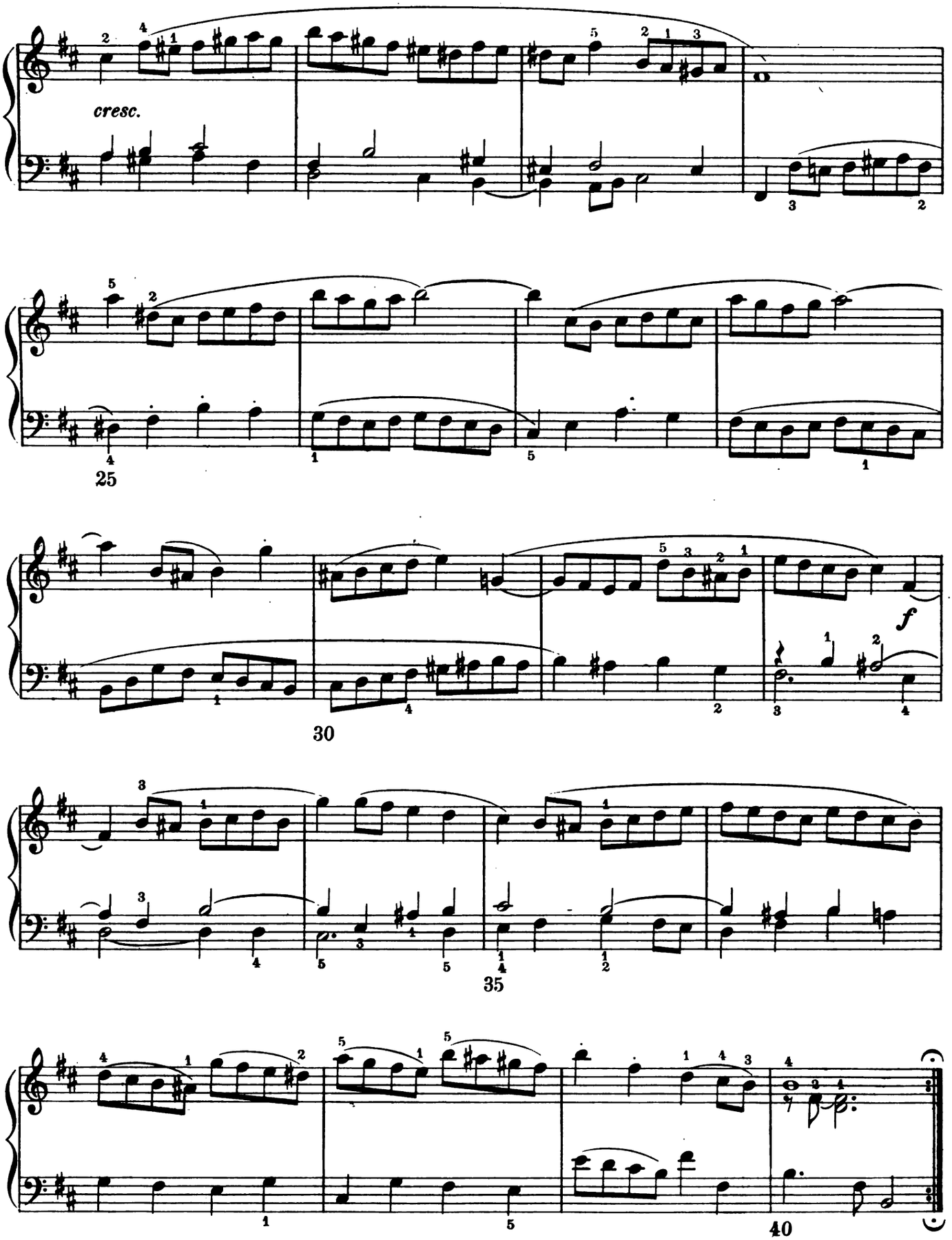
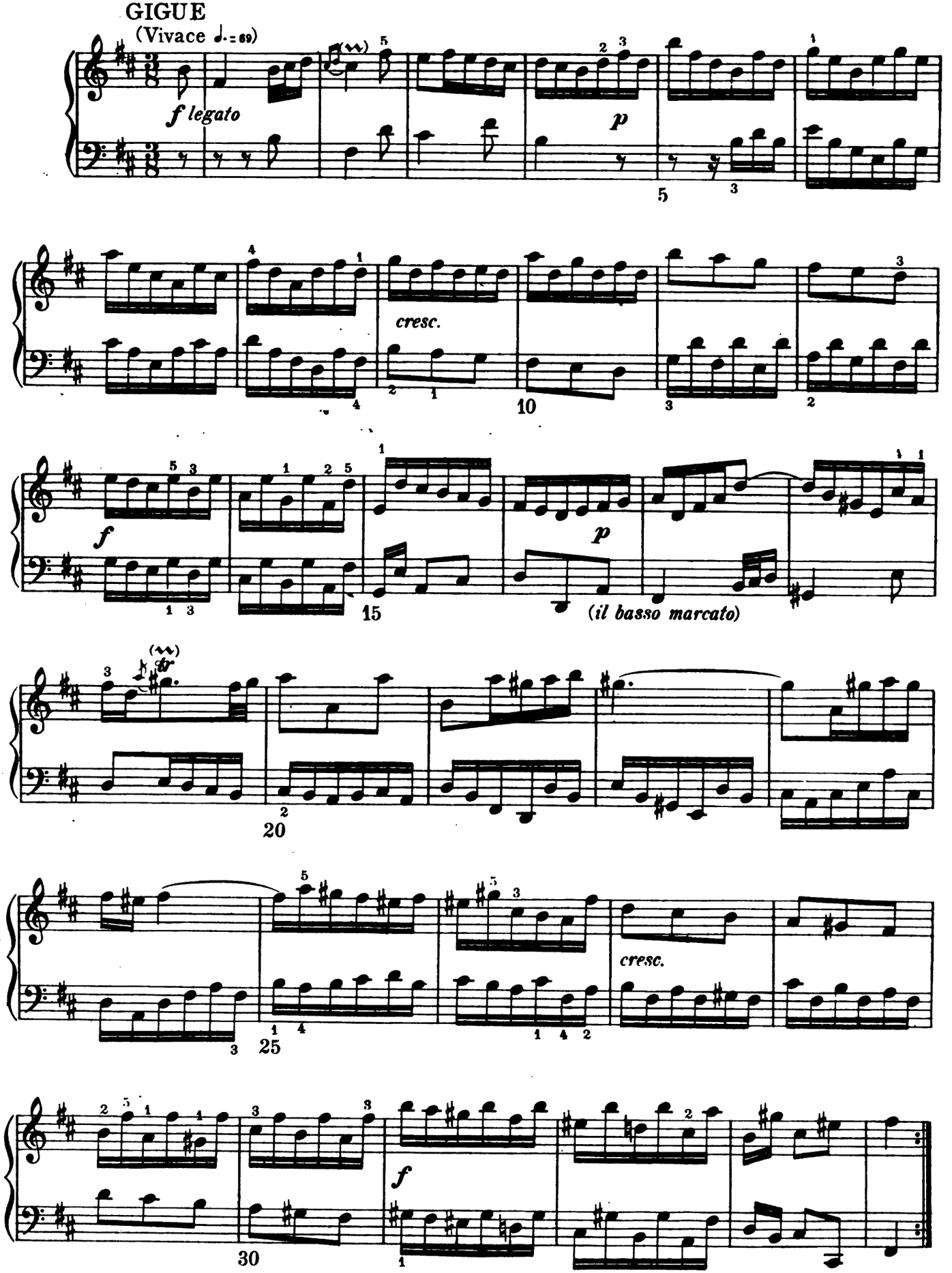


M L - 1487 - 6
Digitized by Google



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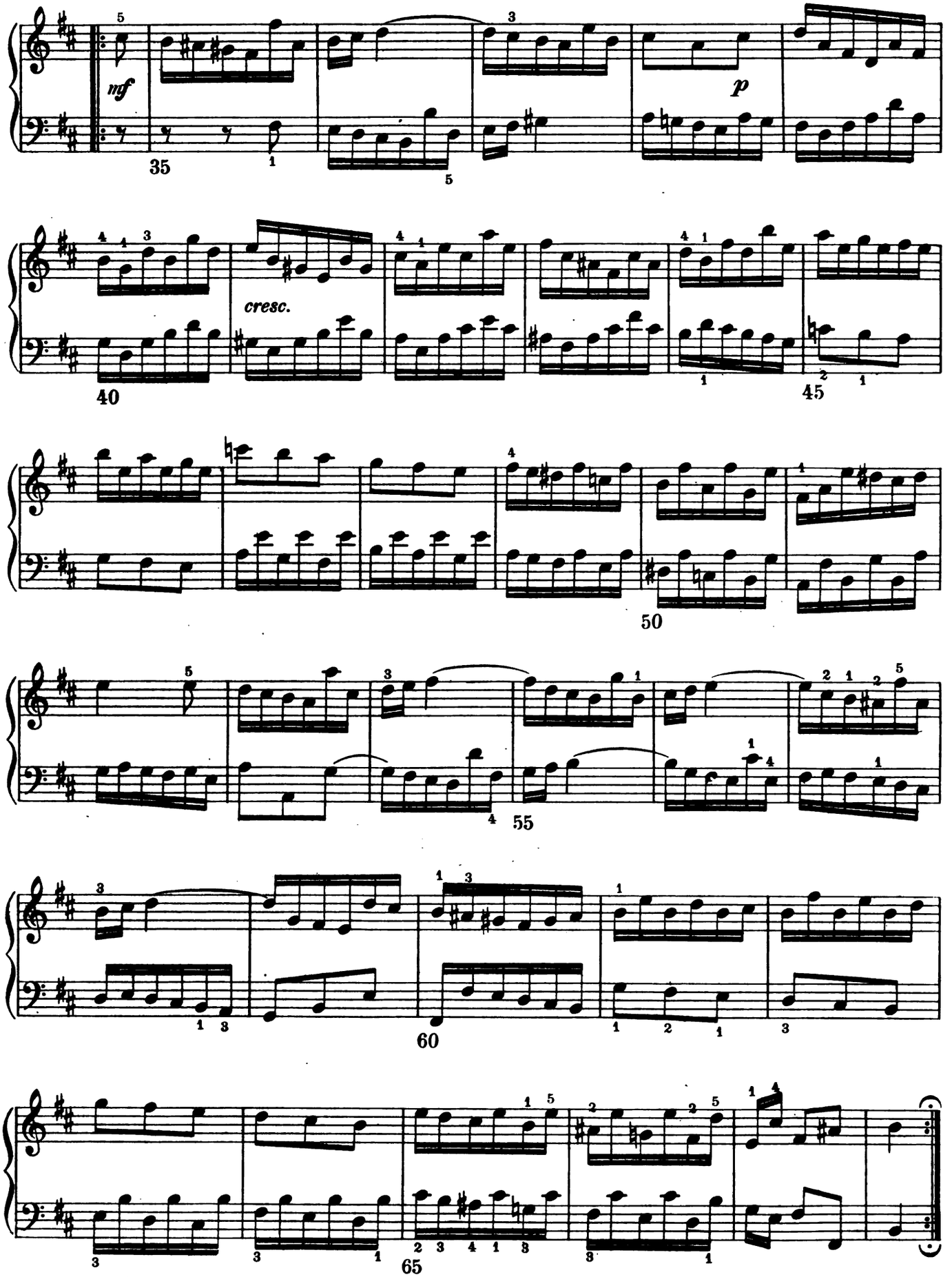

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M L - 1457 - 6

FOURTH FRENCH SUITE, in E♭ major

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)

ALLEMANDE

(Allegretto ♩=80)

PIANO

p sempre legato

cresc.

dim.

cresc.

dim.

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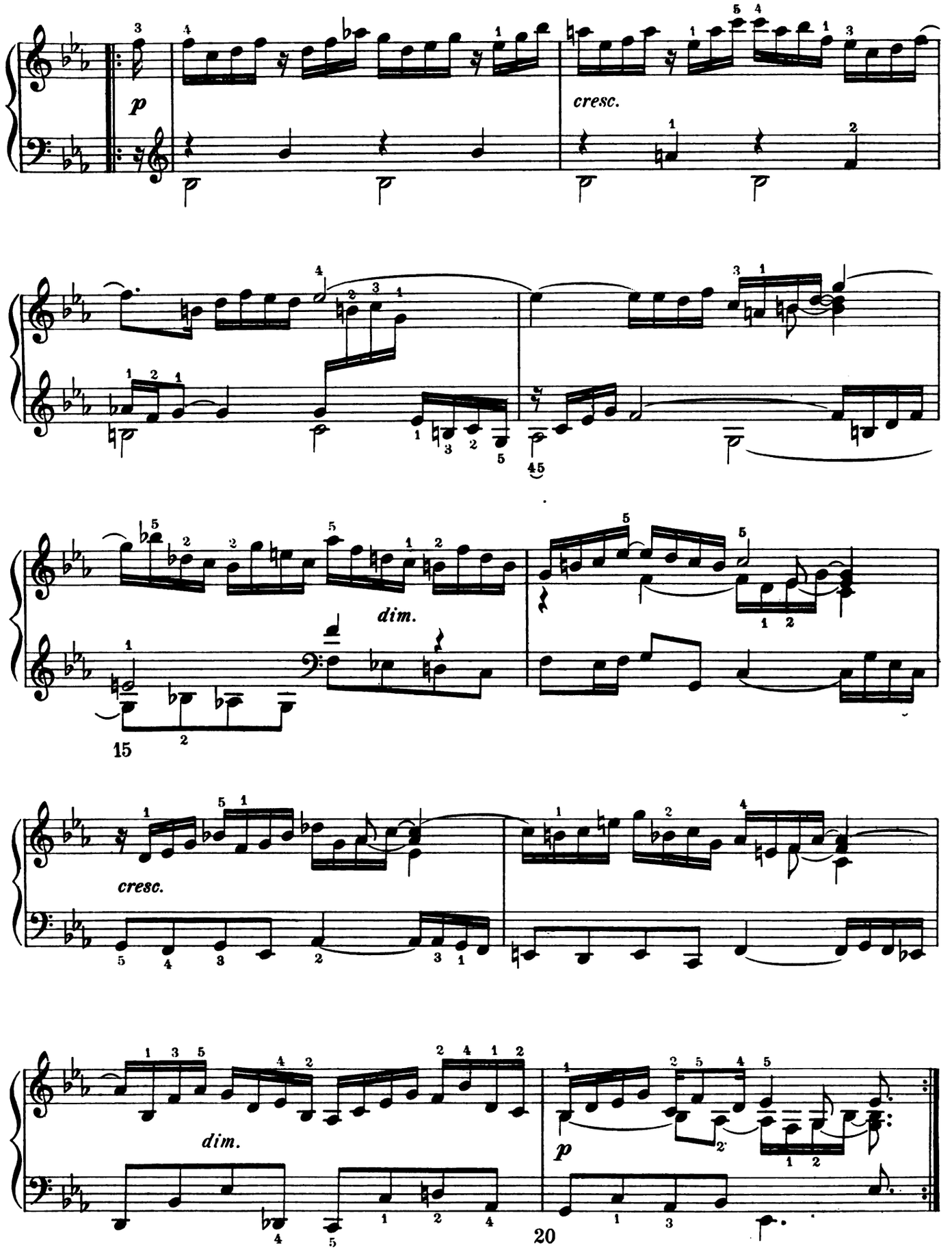

M-L-1488-10
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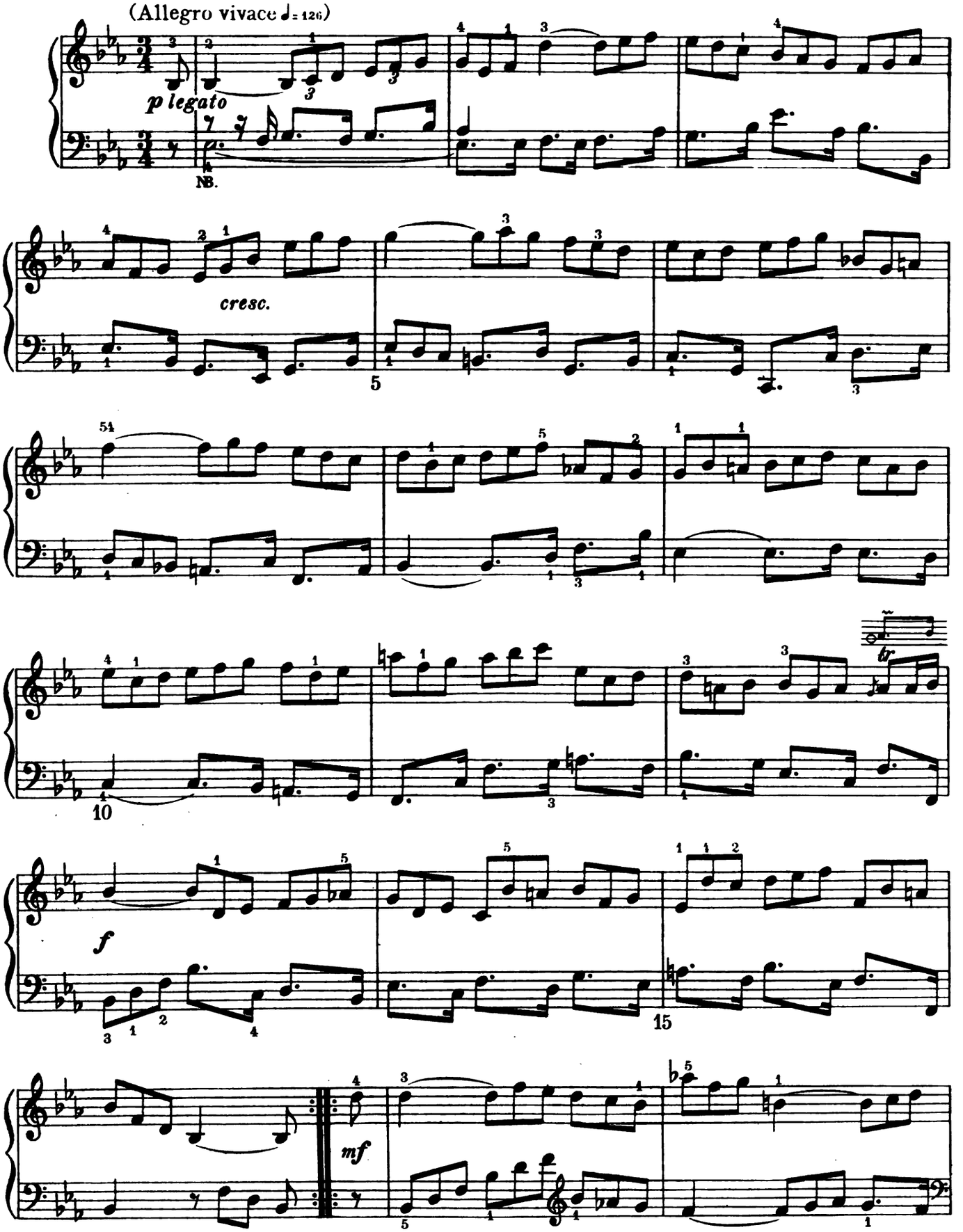
COURANTE.

(Allegro vivace ♩= 126)



NB. Whenever in Bach or his contemporaries the figures 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 and 𝅘𝅥𝅯𝅘𝅥𝅯. are found together, the 16th note must be played with, *not after*, the third note of the triplet; thus not

M. L. - 1488 - 10

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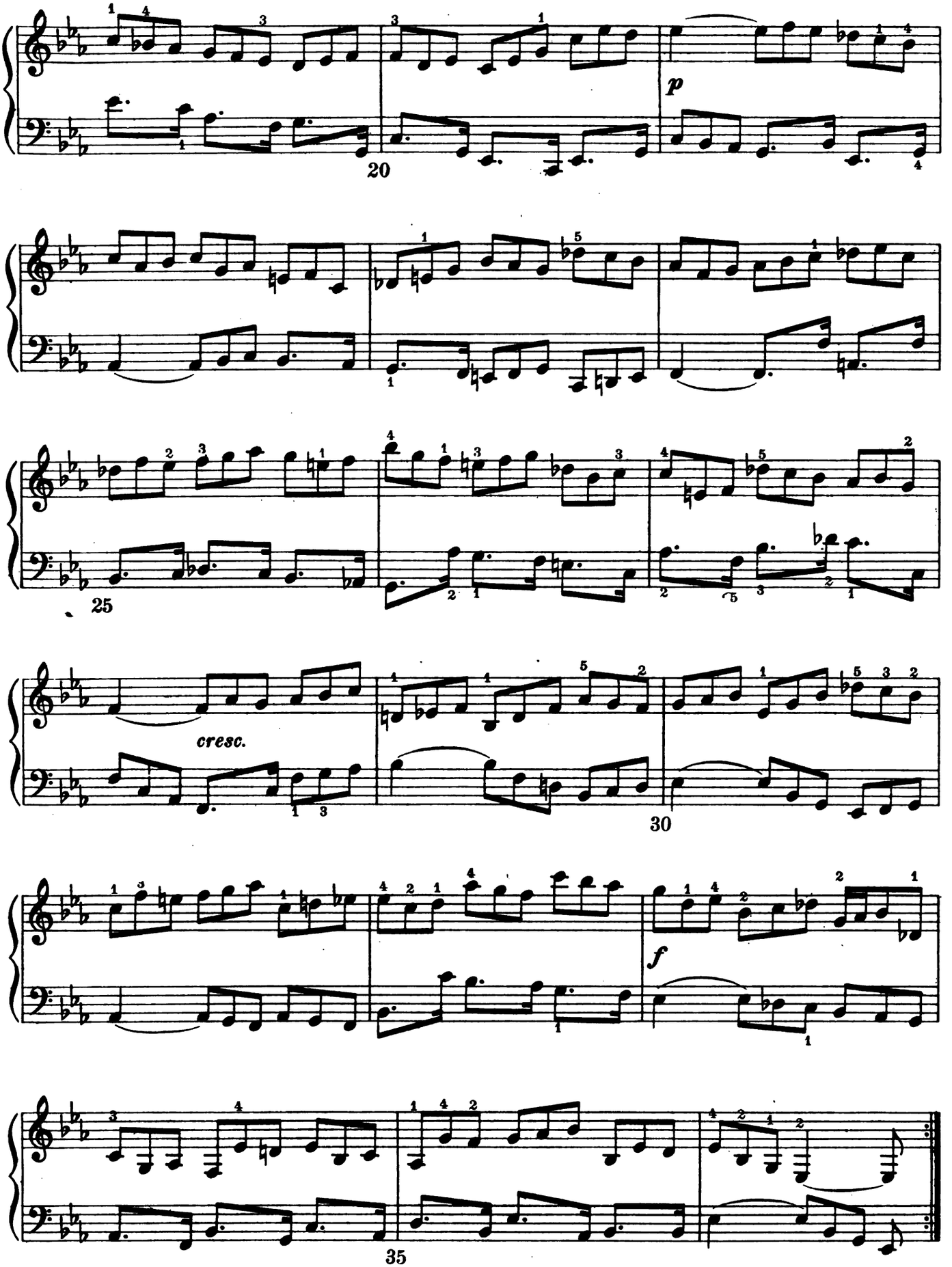

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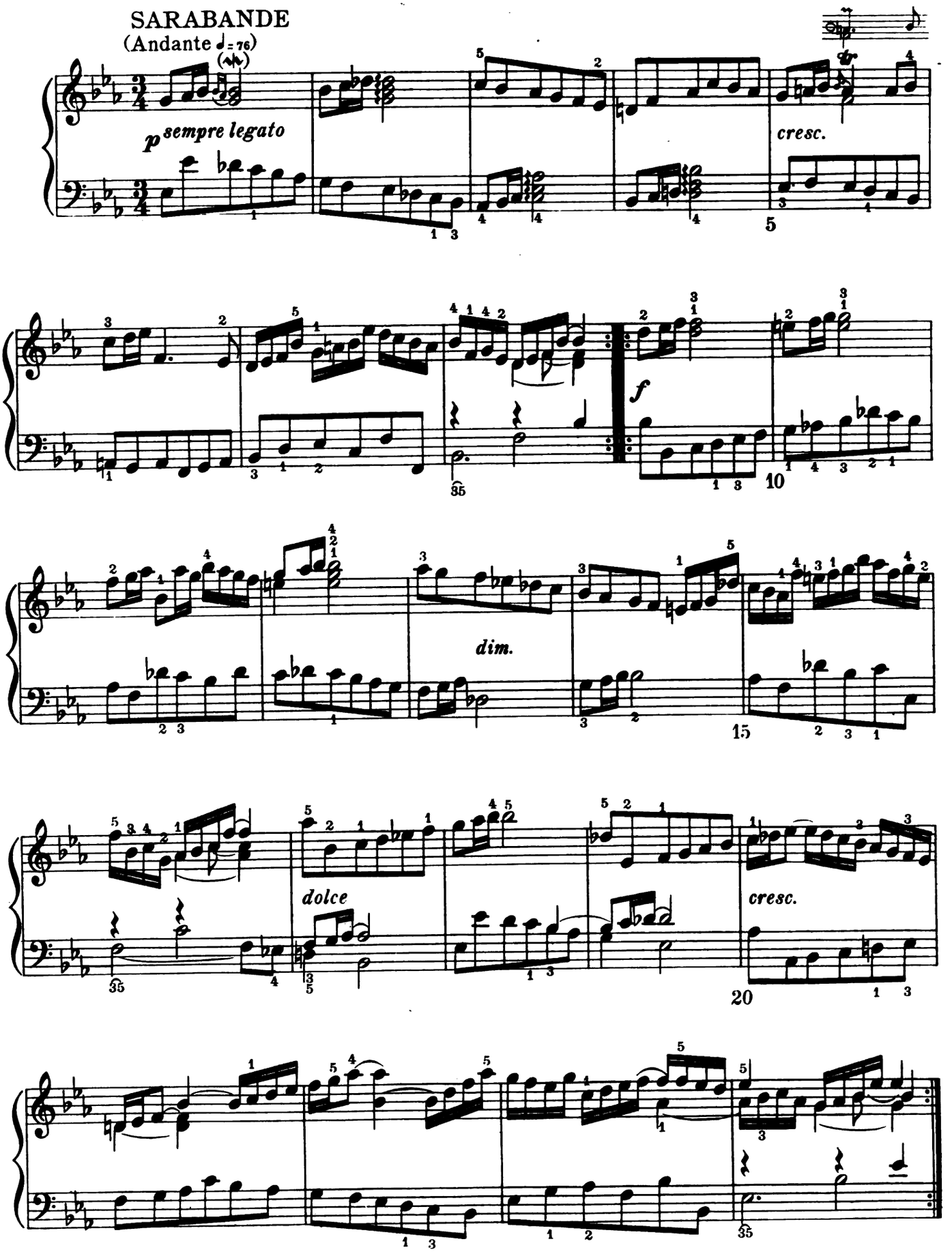
M L - 1488 - 10



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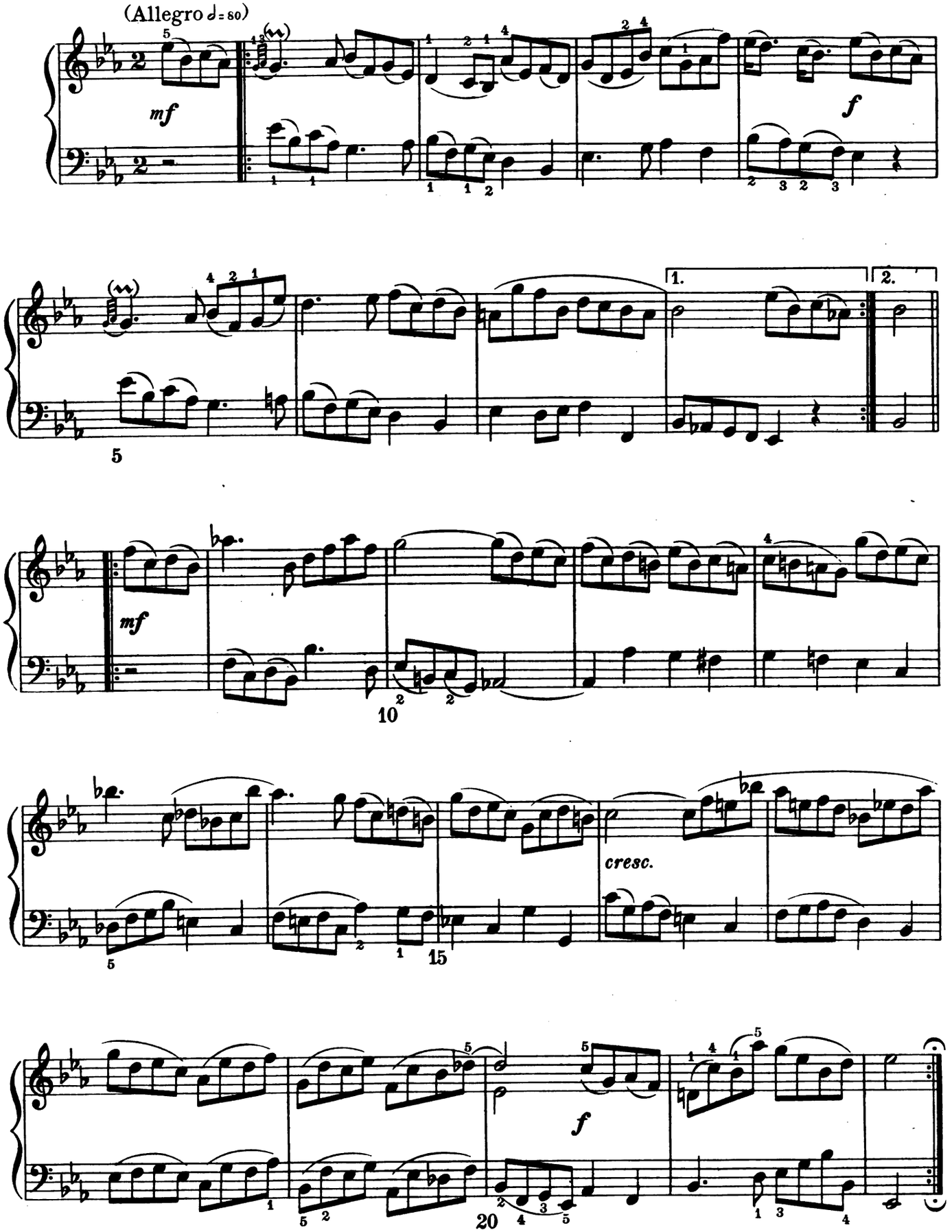
Digitized by Google

GAVOTTE

(Allegro ♩= 80)



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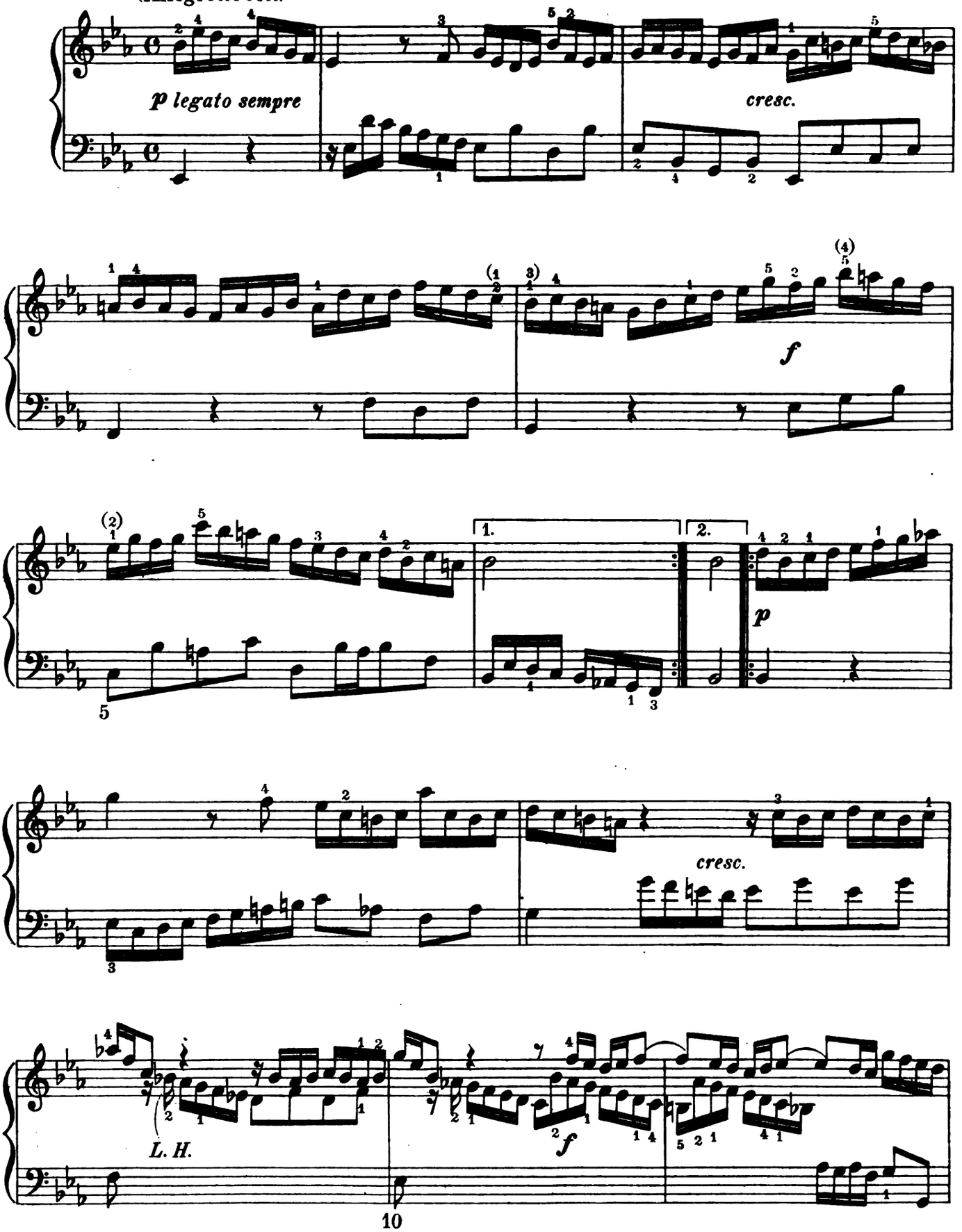
AIR

(Allegretto ♩= 96)



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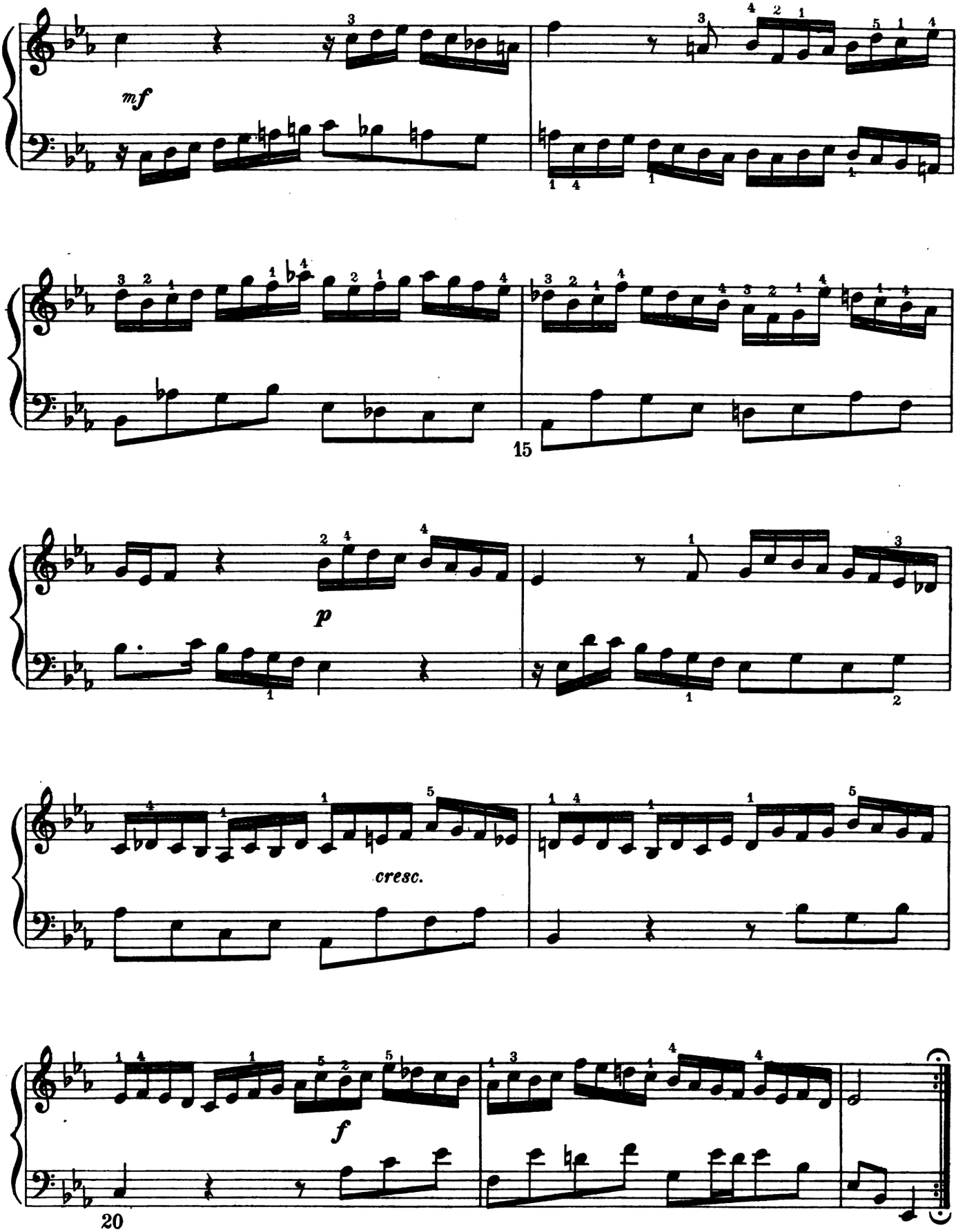

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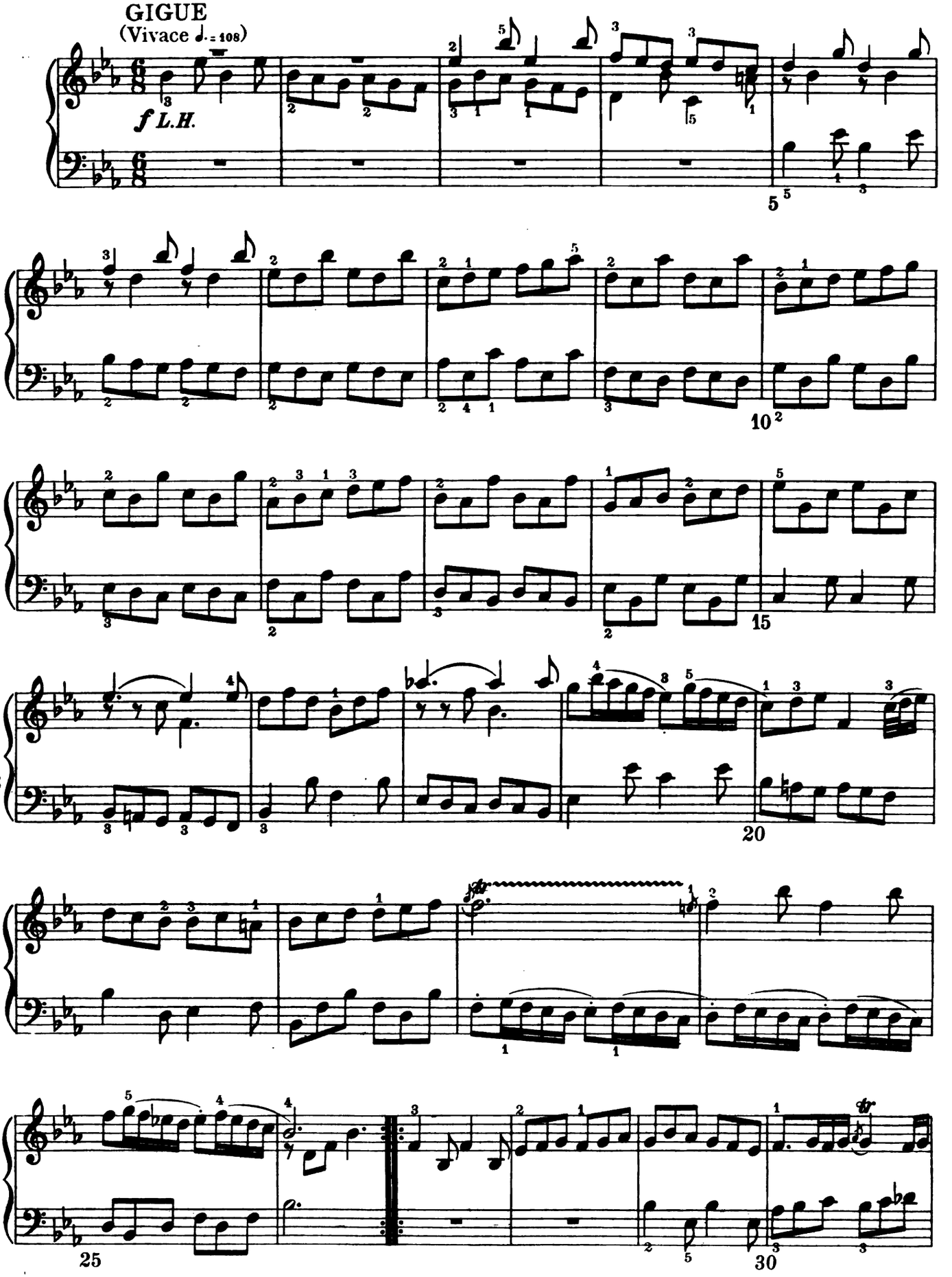

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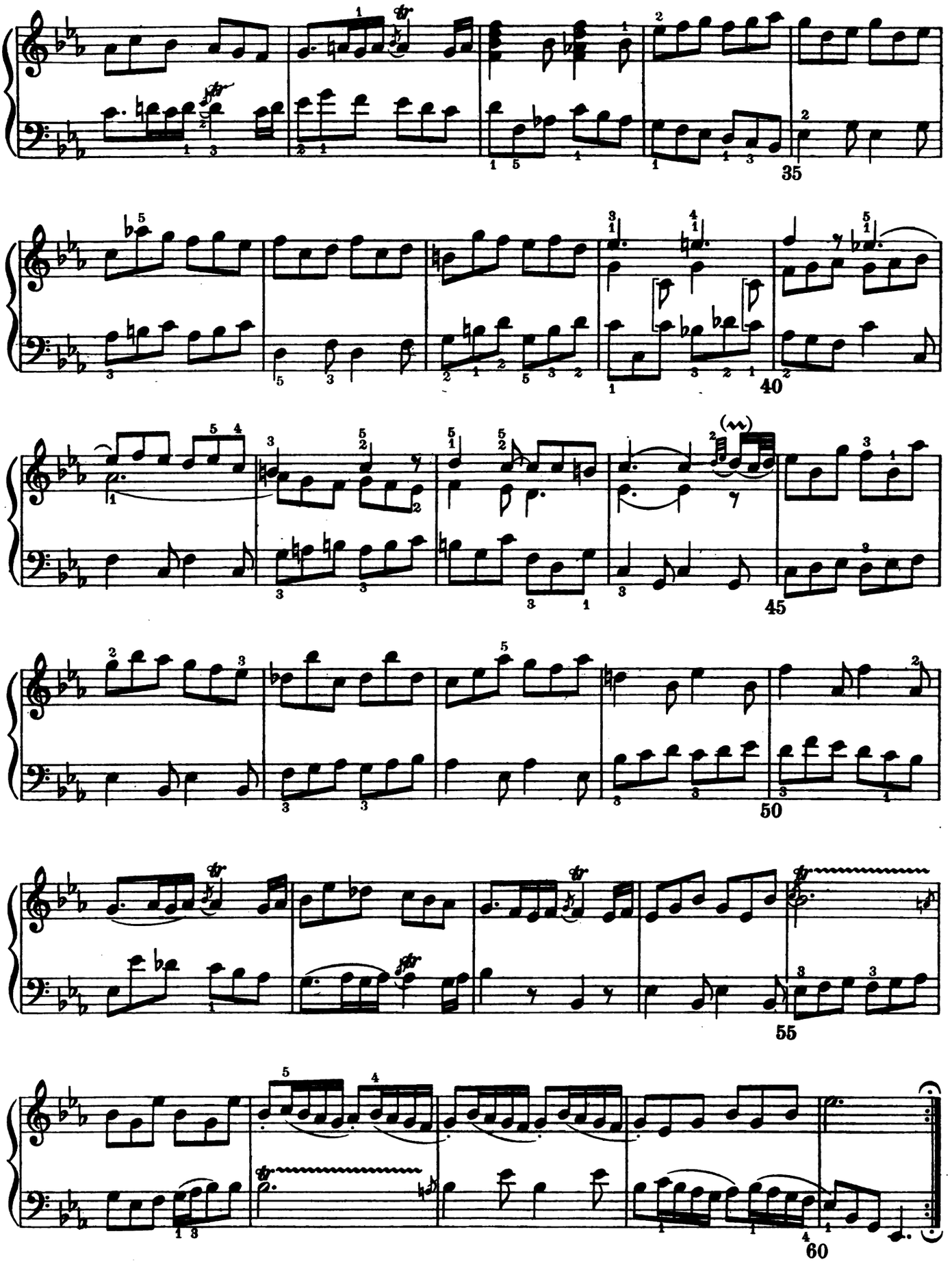

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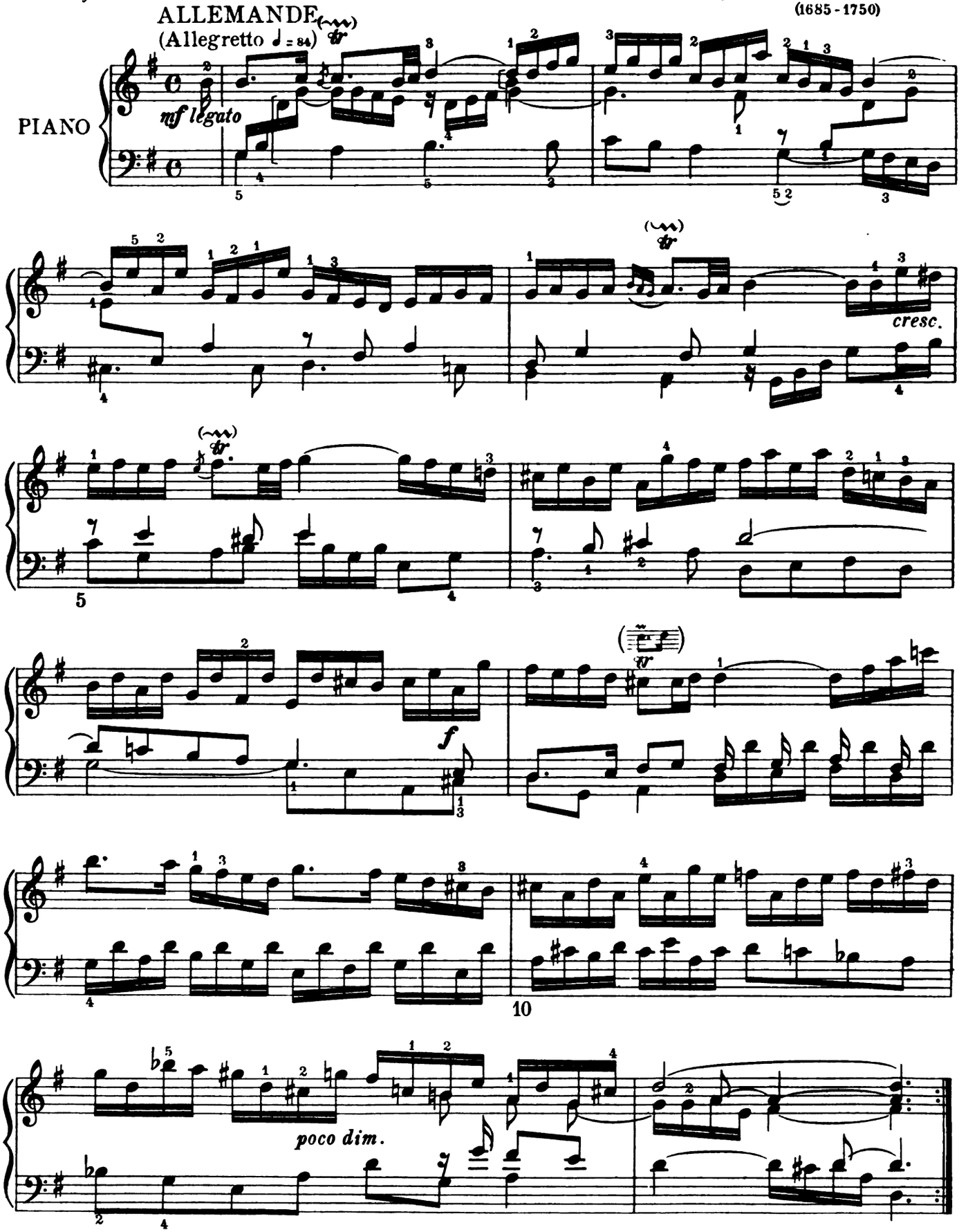
ML-1488-10

ALLEMANDE, COURANTE, SARABANDE AND GAVOTTE
in G major

From the Fifth French Suite

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)



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M. L. - 1132 - 6

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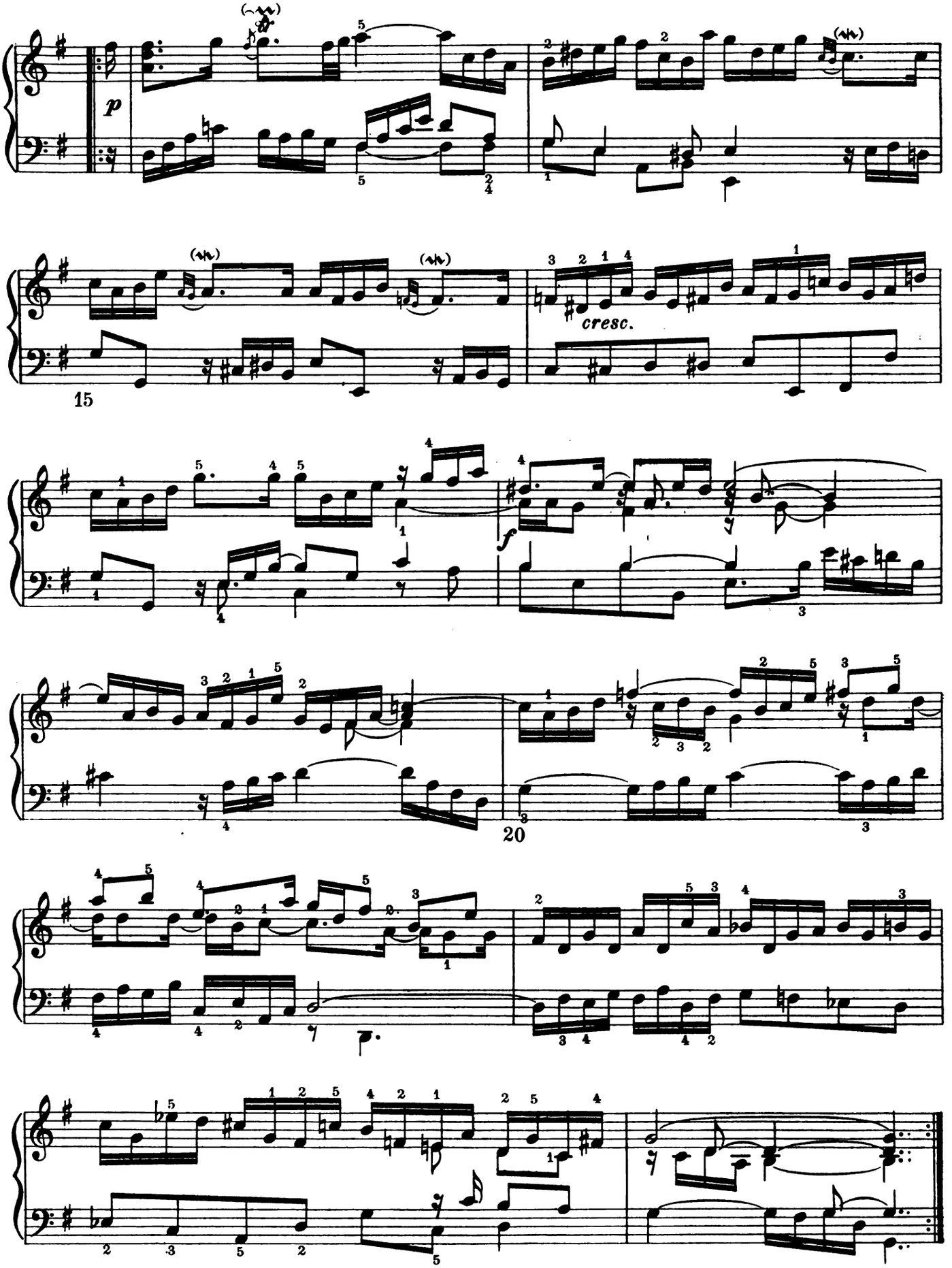
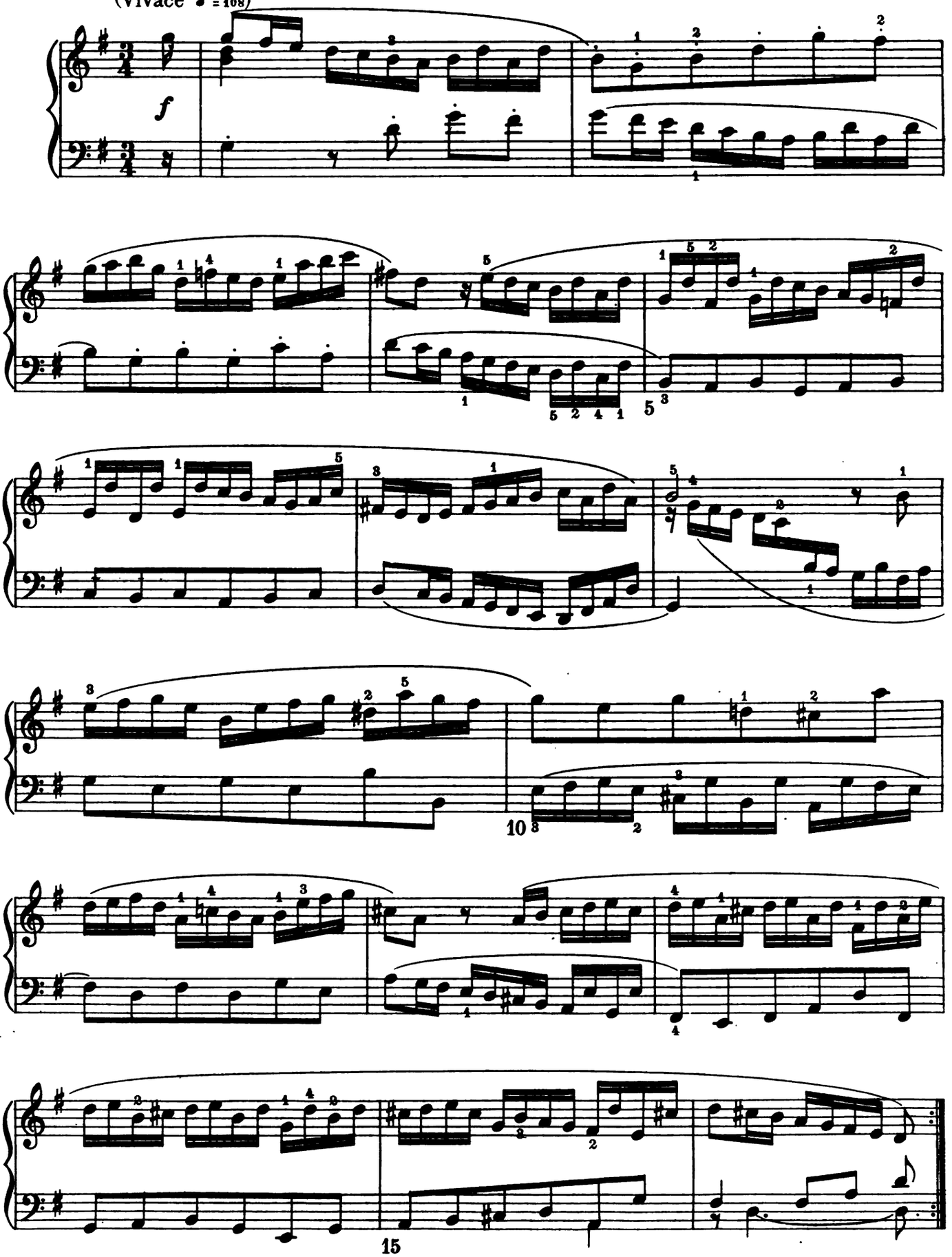


M L - 1432 - 6
Digitized by Google

COURANTE

(Vivace ♩ = 108)



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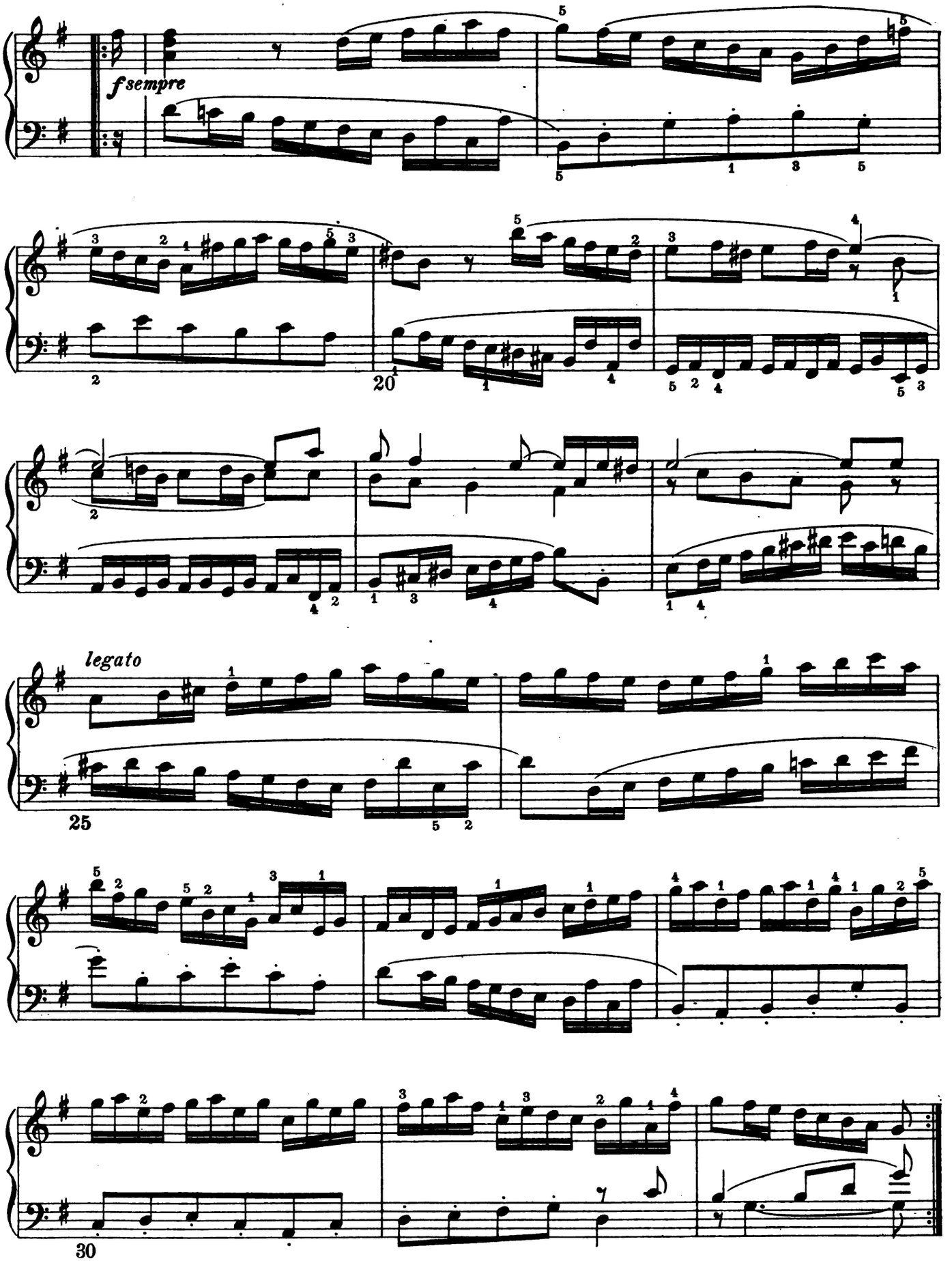

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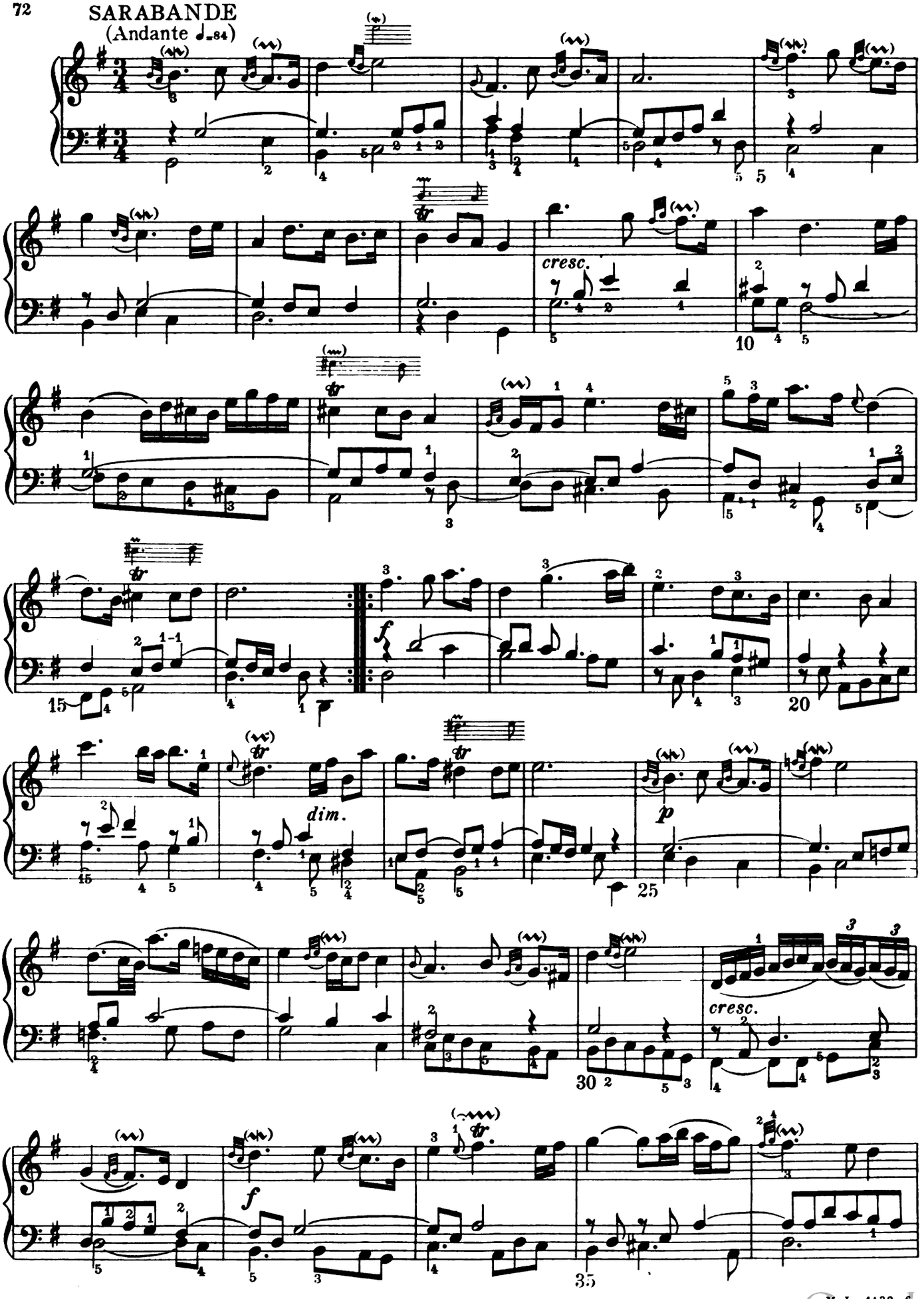
Digitized by Google

SARABANDE

(Andante ♩=84)



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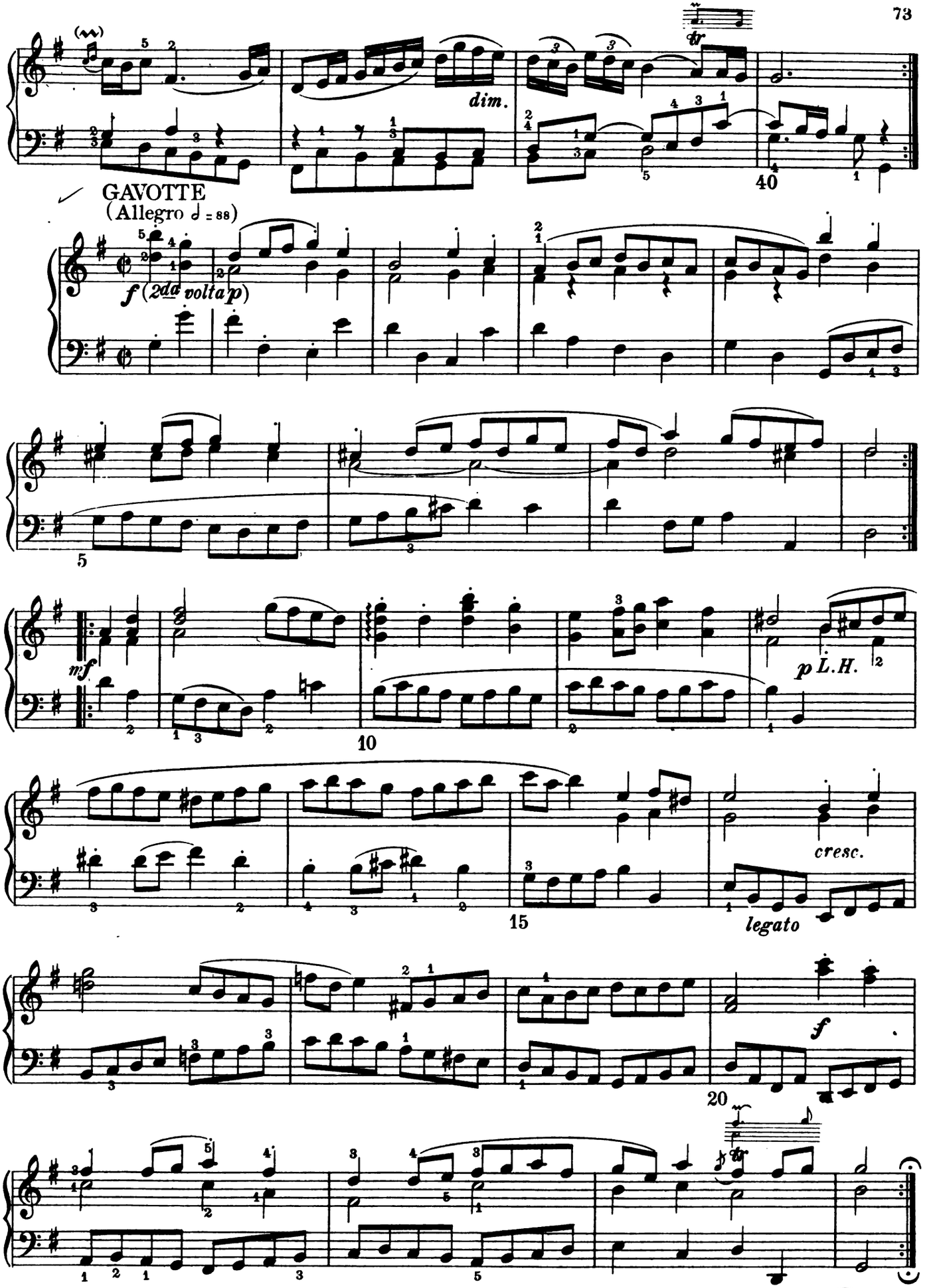


M L-1432-6
Digitized by Google

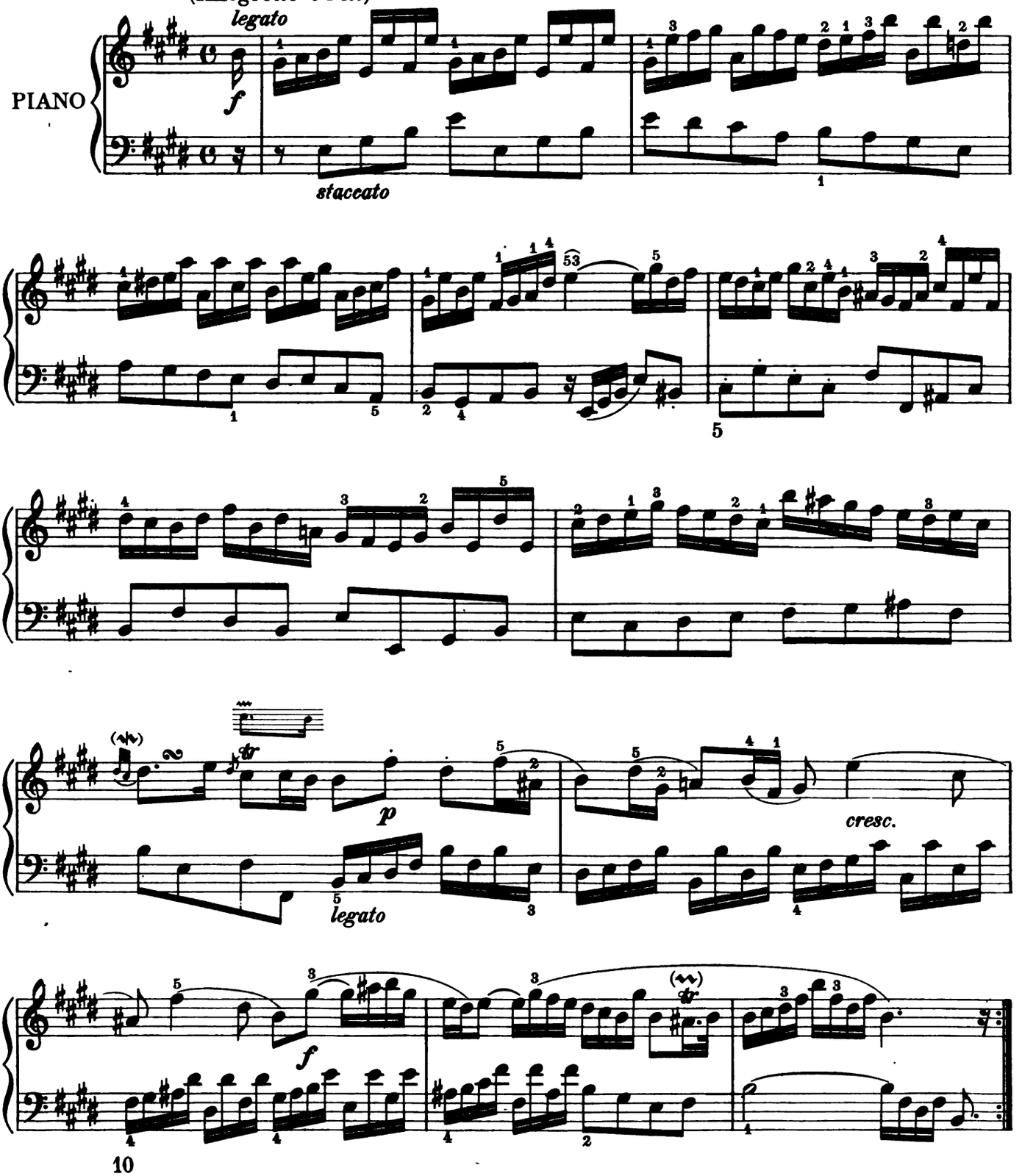
SIXTH FRENCH SUITE, in E major

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)

ALLEMANDE

(Allegretto ♩ = 100)



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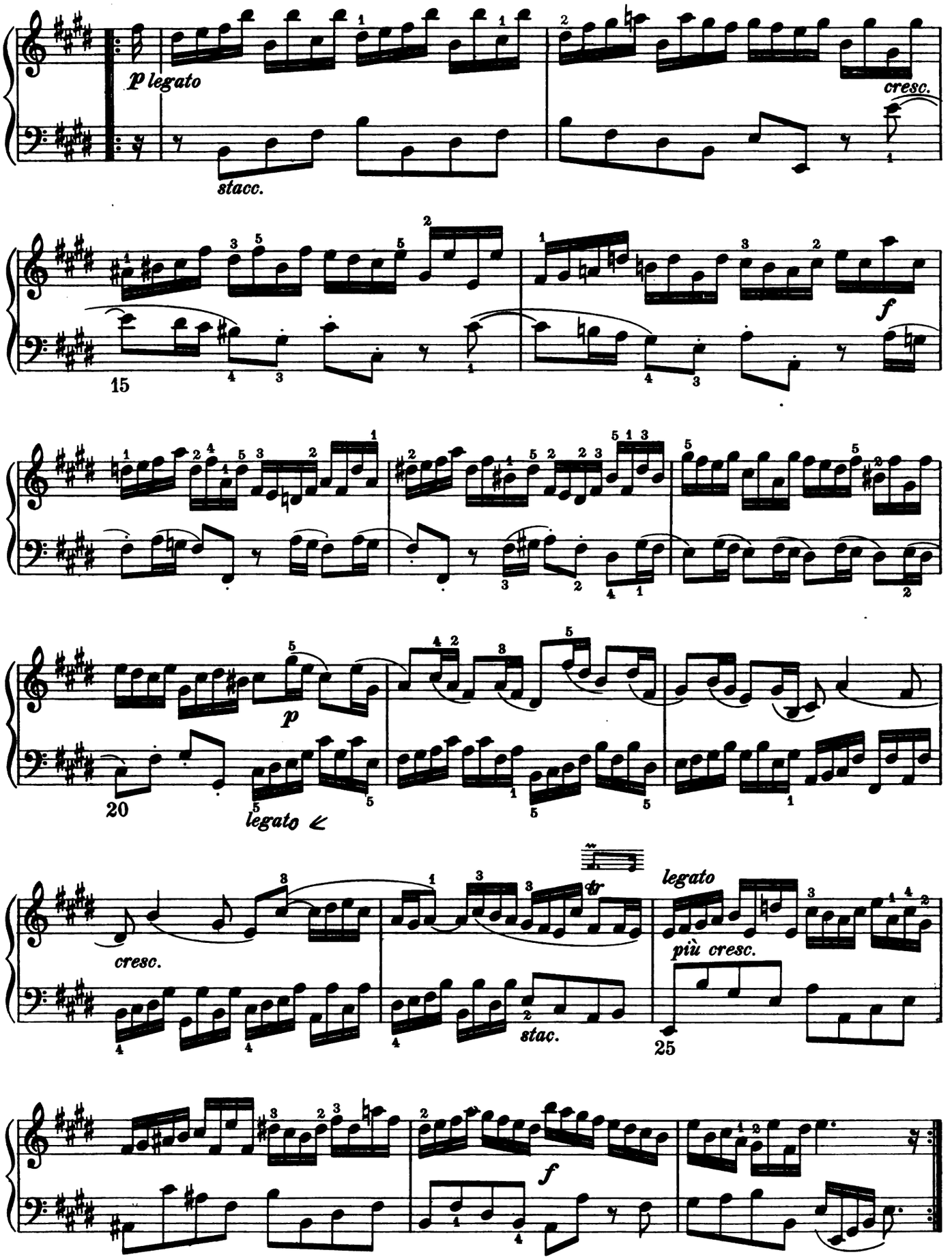
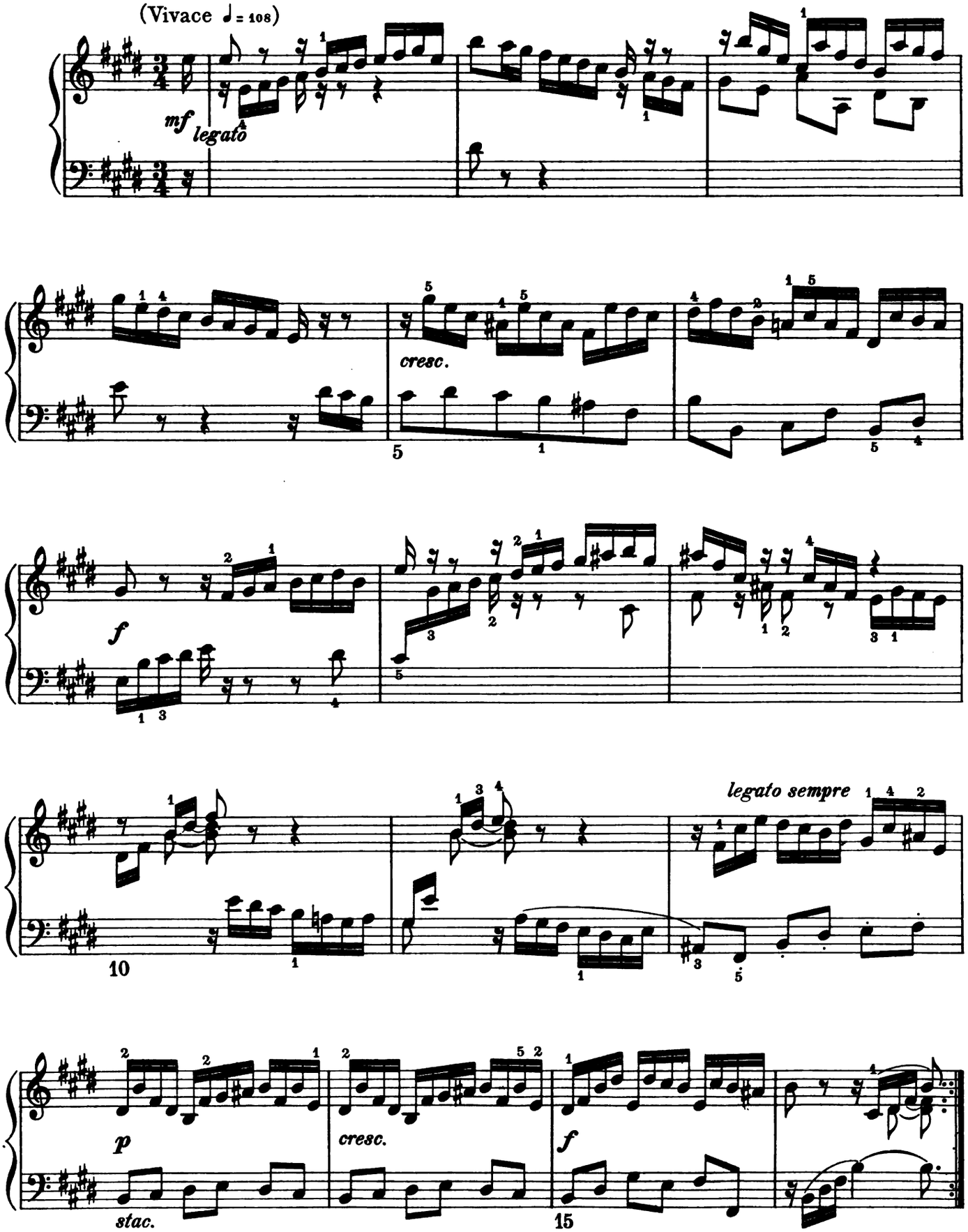


ML-1433-10
Digitized by Google

COURANTE

(Vivace ♩ = 108)



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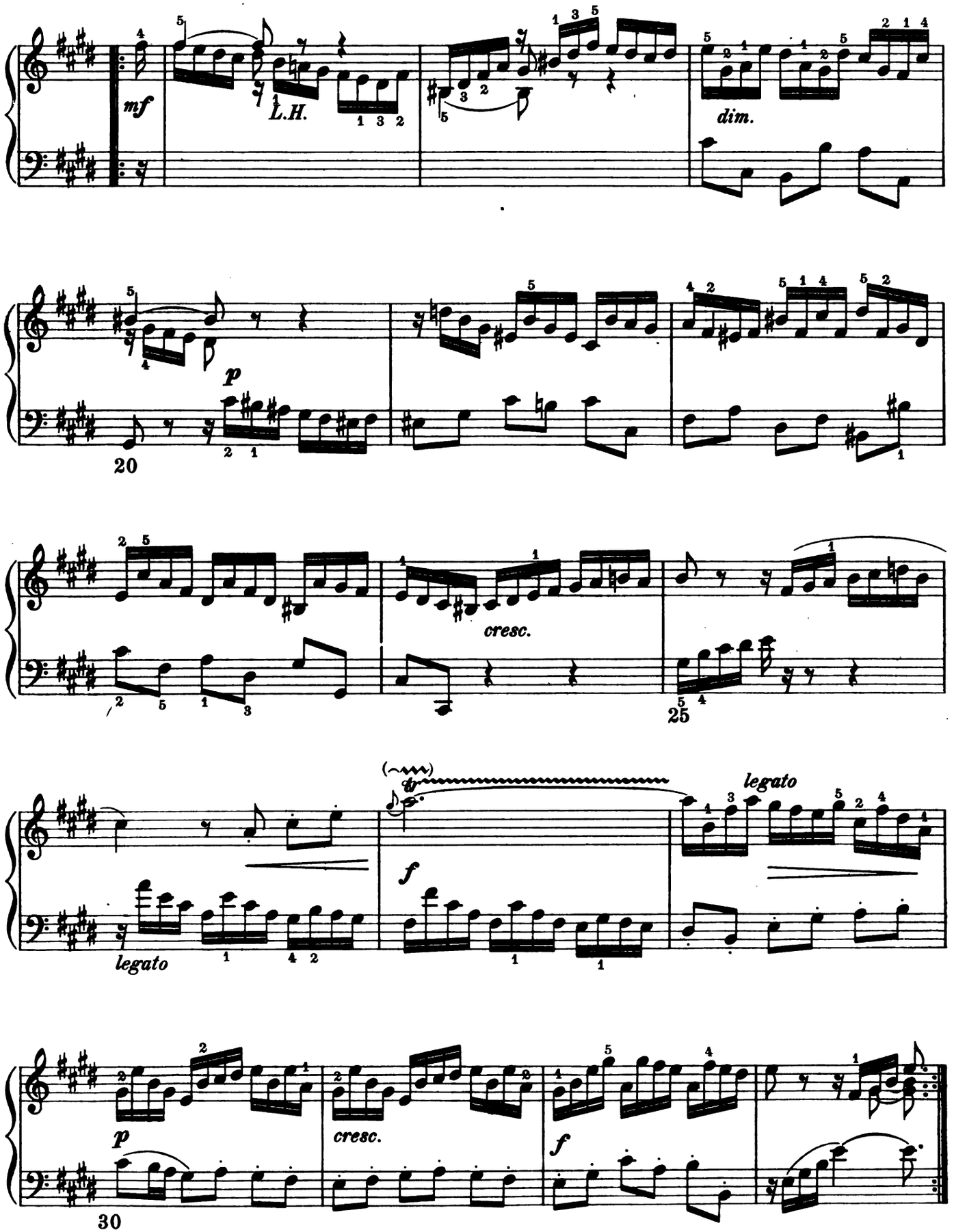

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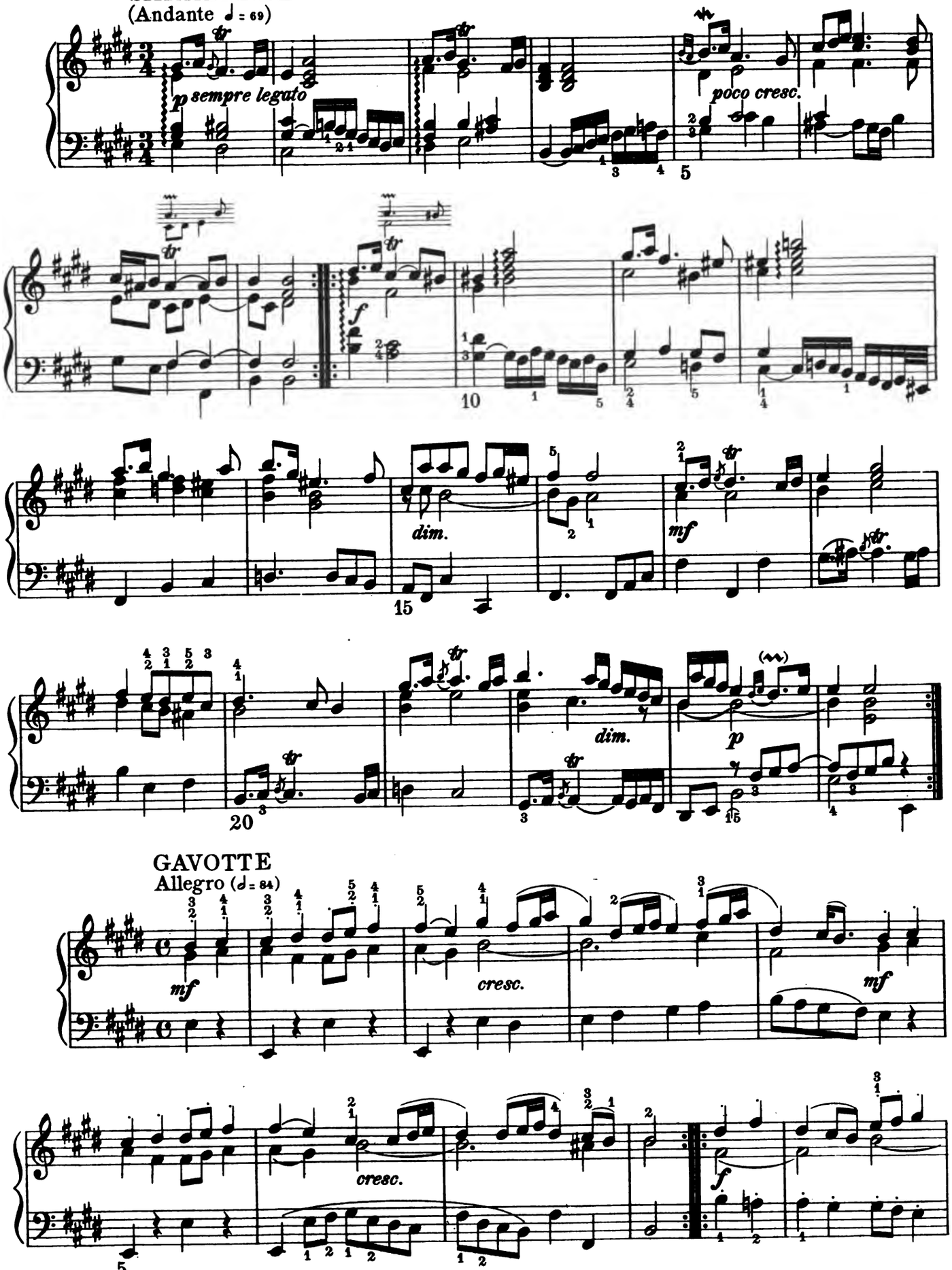
SARABANDE

(Andante ♩ = 69)



GAVOTTE

Allegro (♩ = 84)

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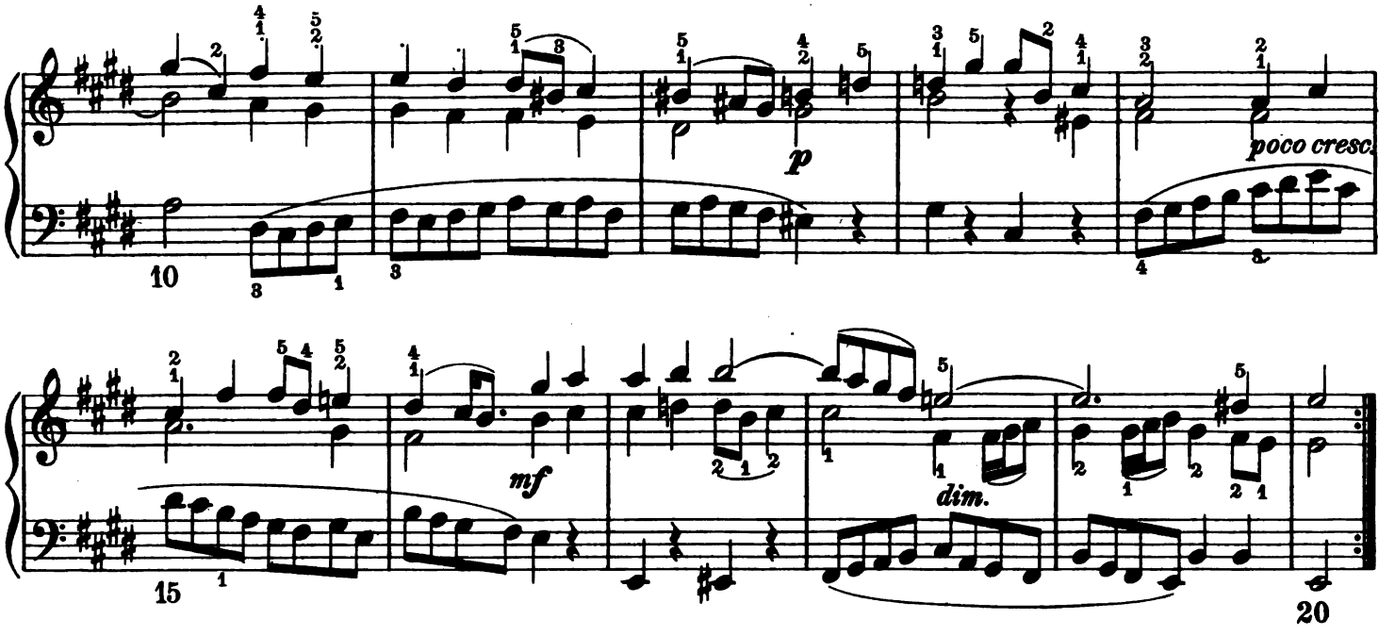
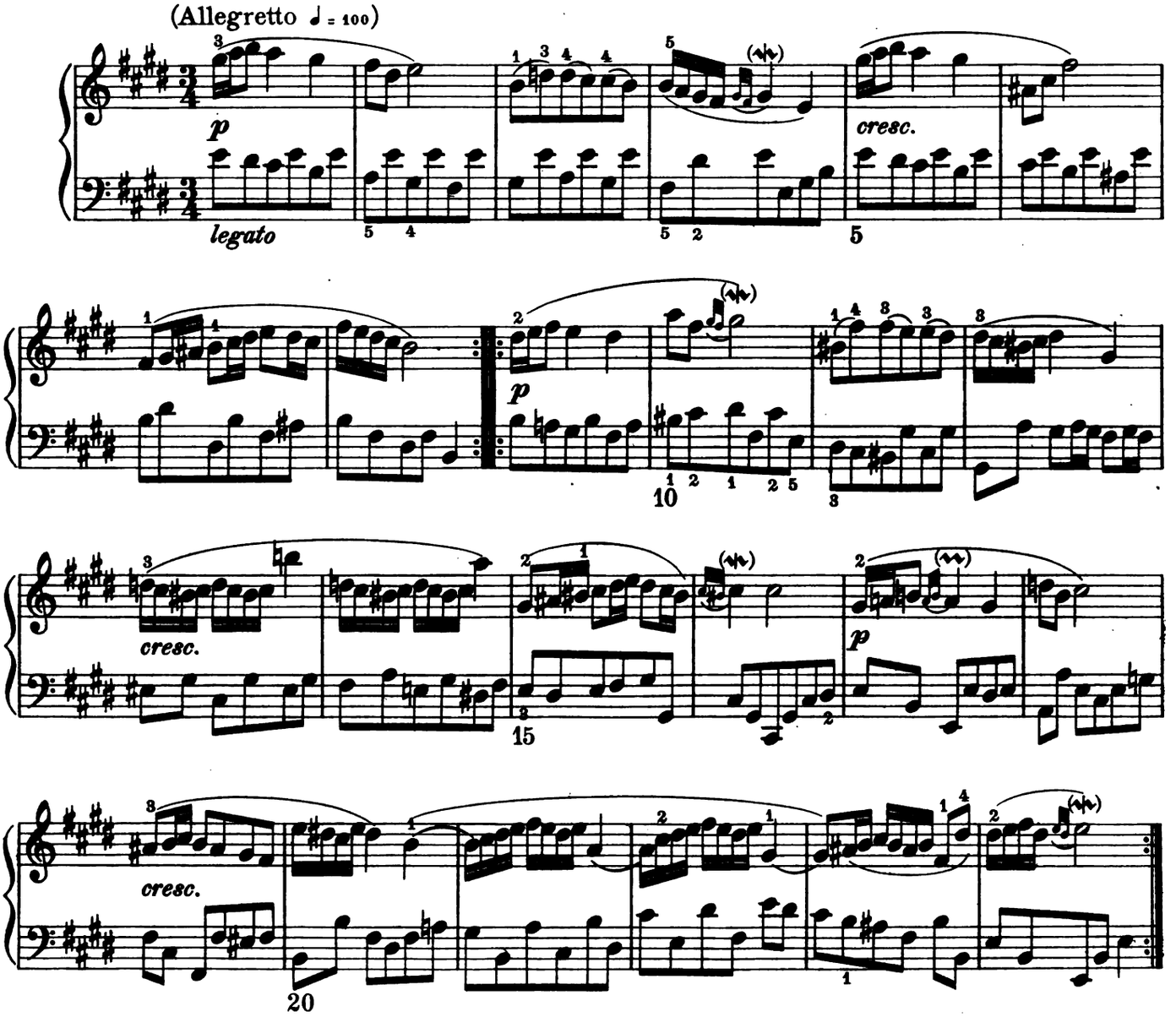


POLONAISE

(Allegretto ♩ = 100)



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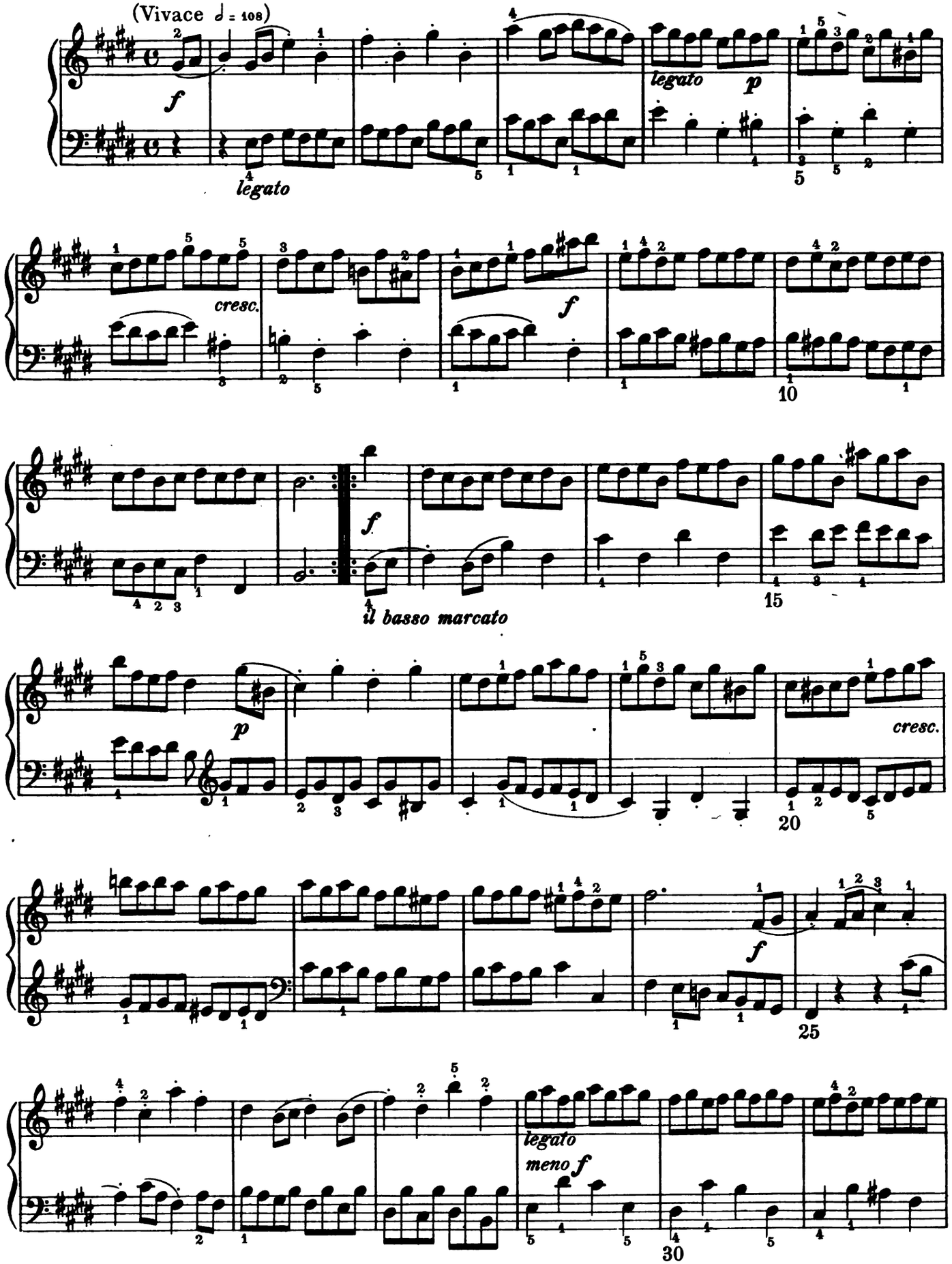
BOURRÉE

(Vivace ♩ = 108)



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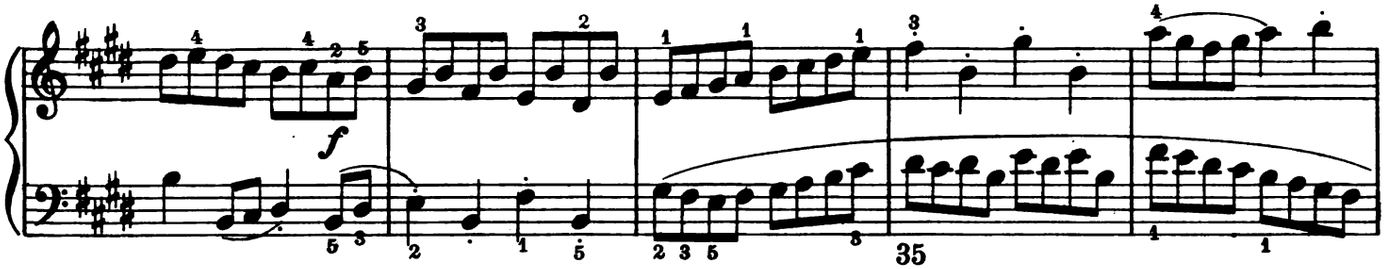
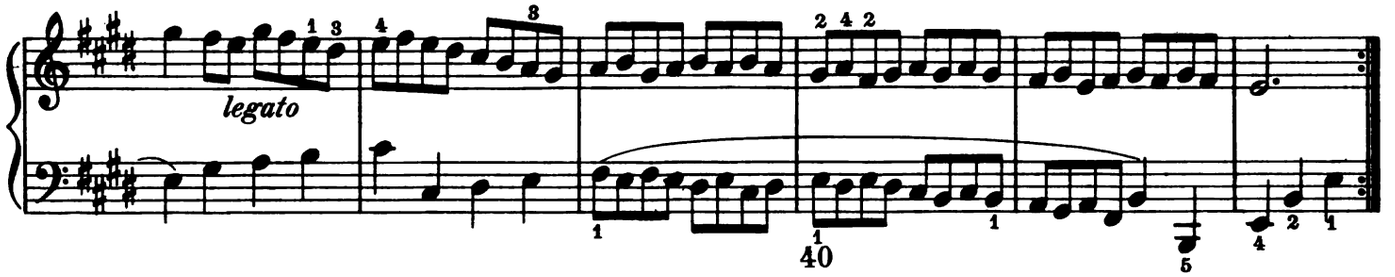
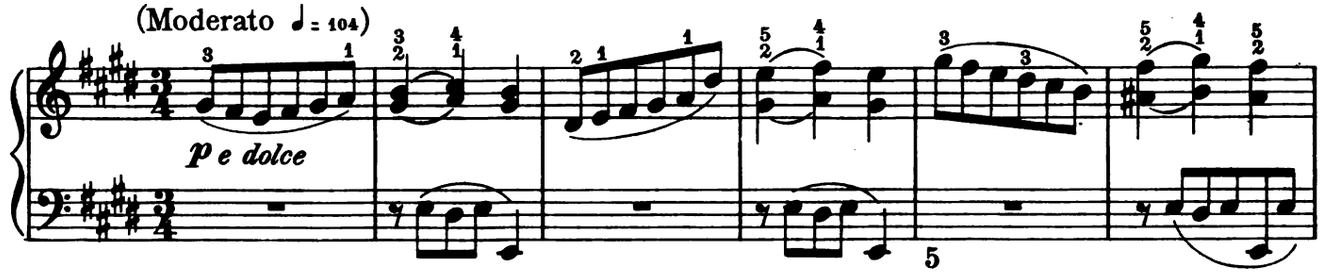
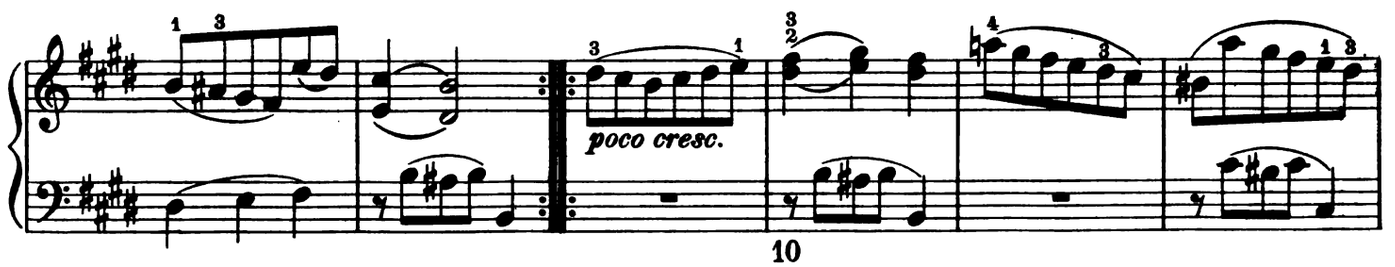


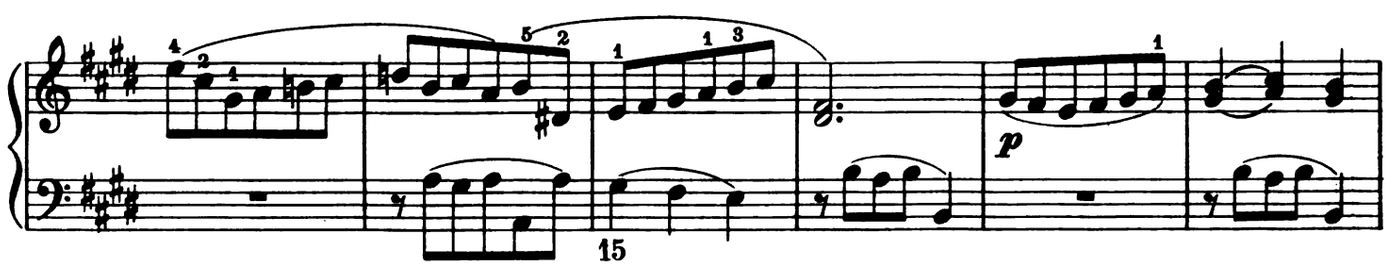


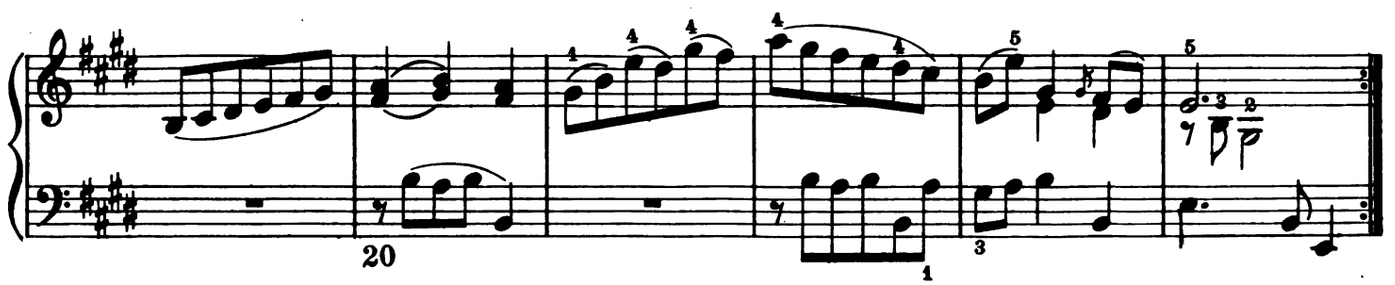
MINUET

(Moderato ♩ = 104)









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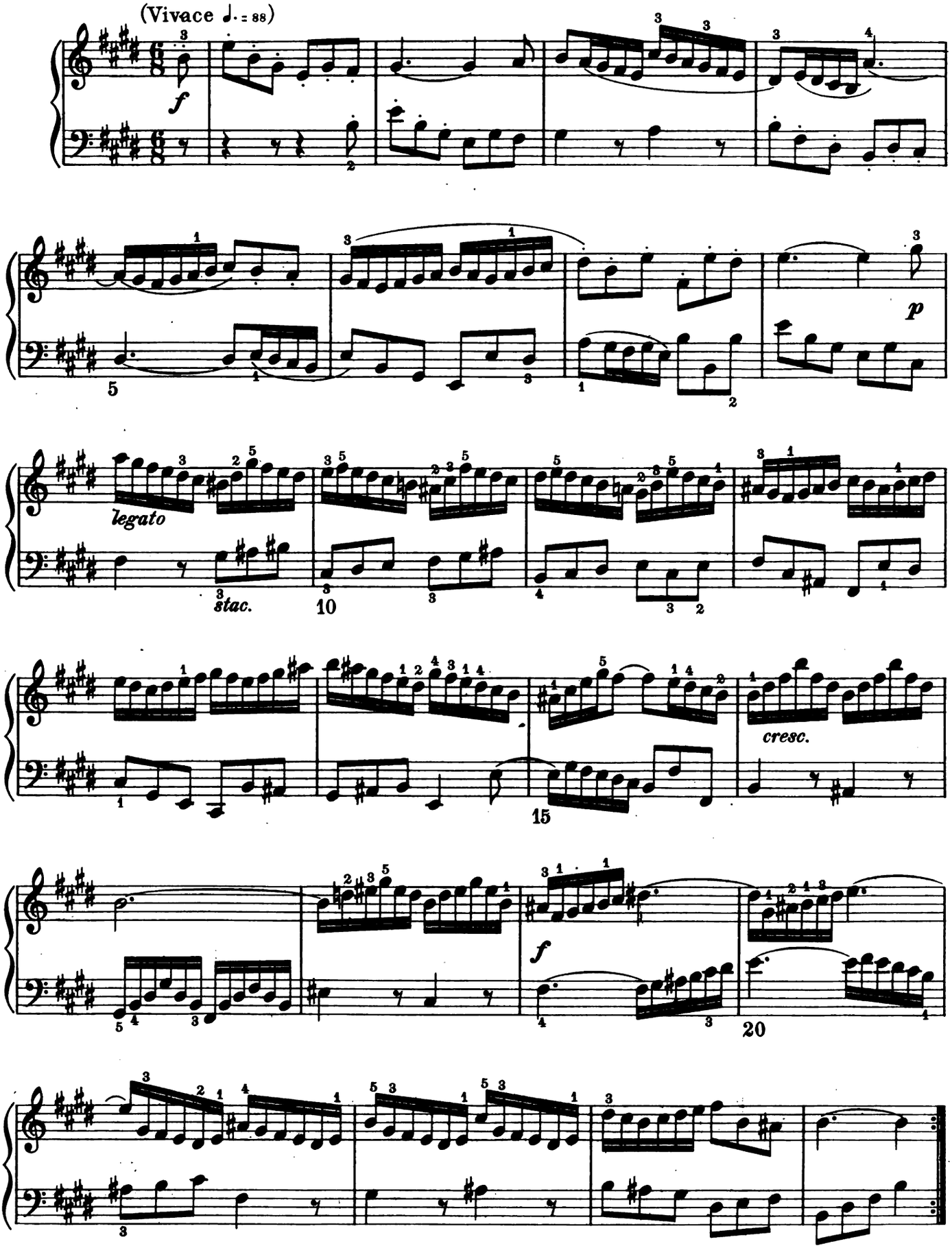
GIGUE

(Vivace ♩. = 88)



M L-1433-10

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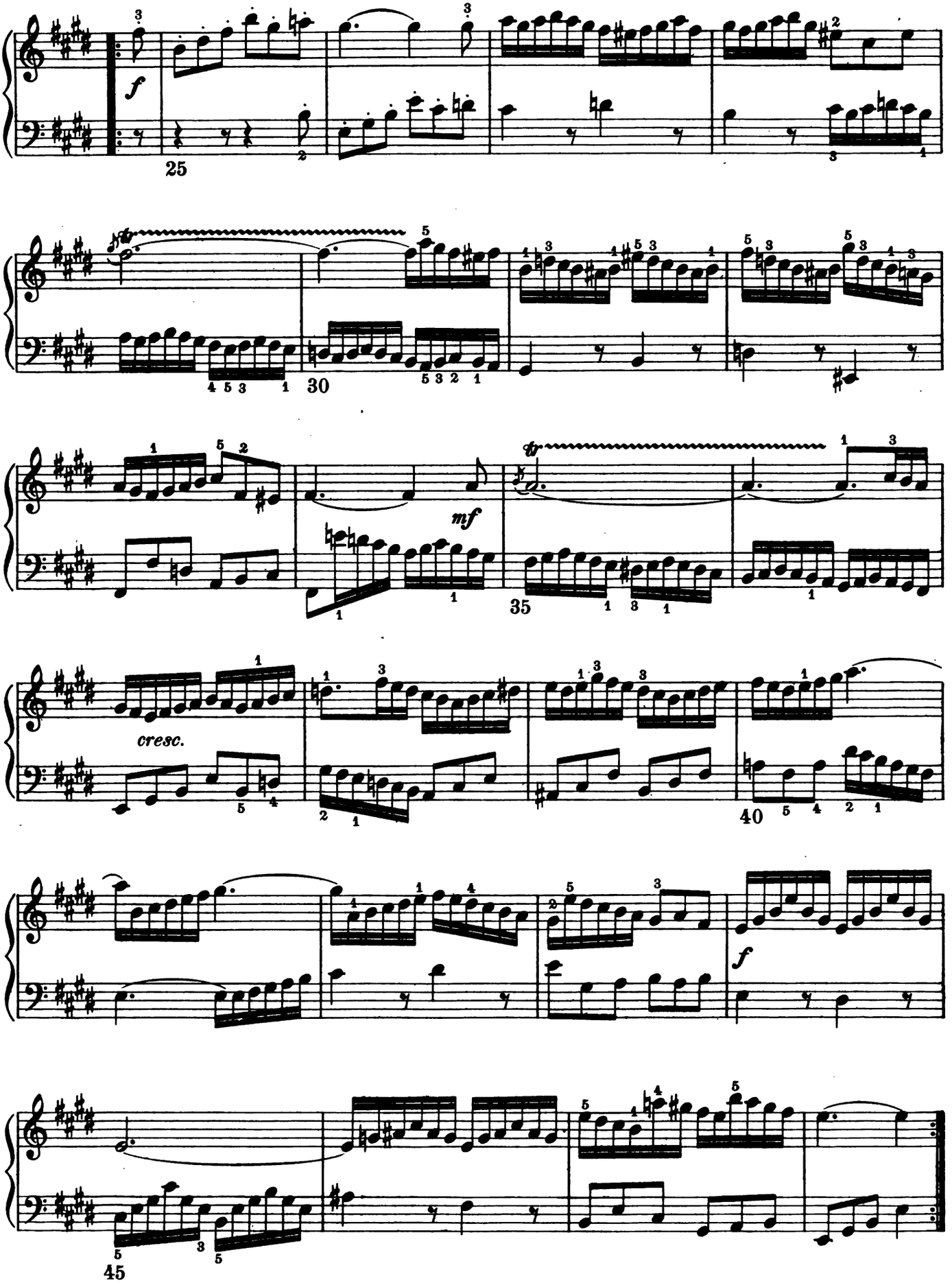

M L-1438-10
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SARABANDE, BOURRÉE AND GIGUE, in A major

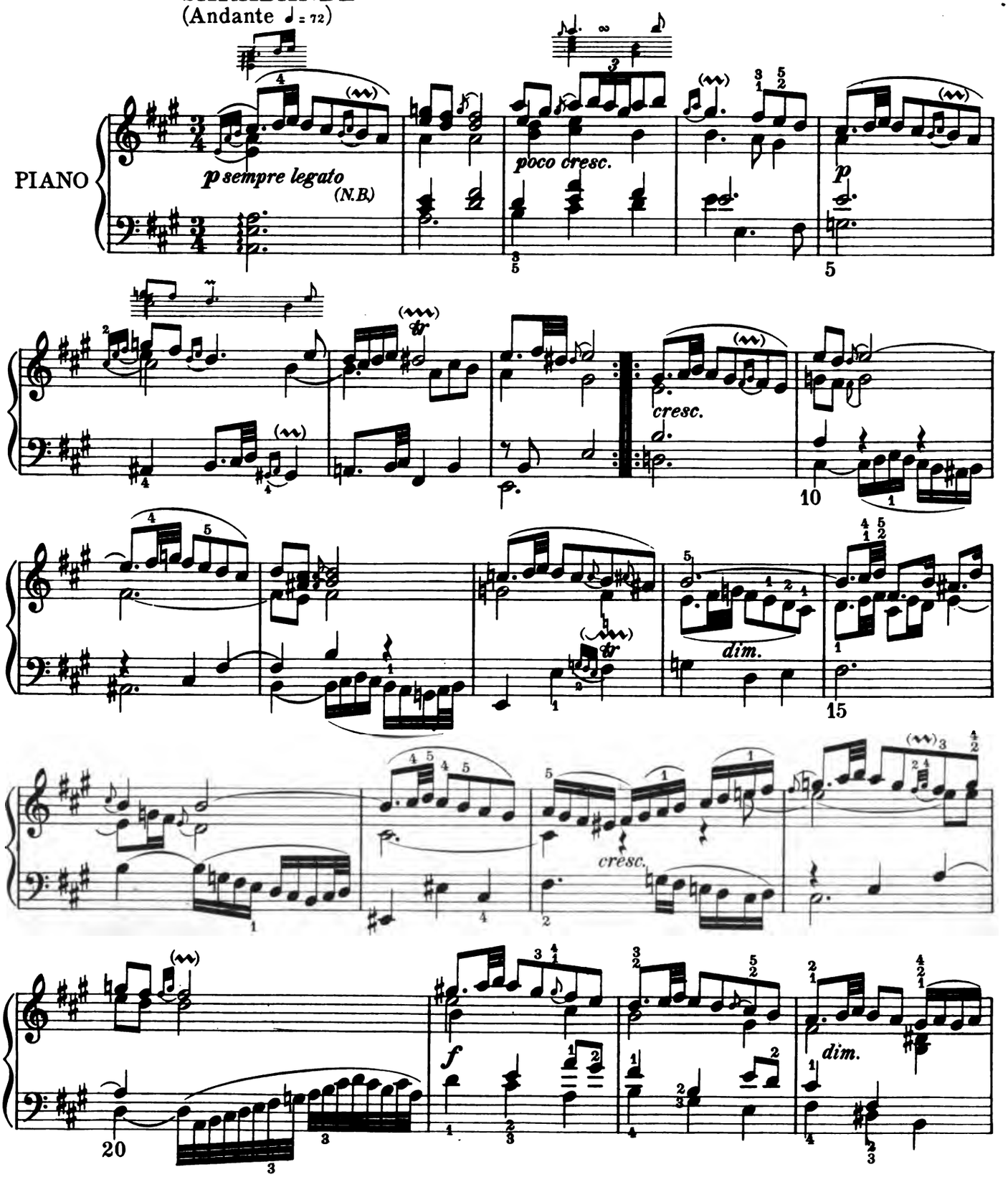
From the First English Suite

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)

SARABANDE

(Andante ♩ = 72)



N.B. The slurs in this movement are traditional, and found in old Ms.

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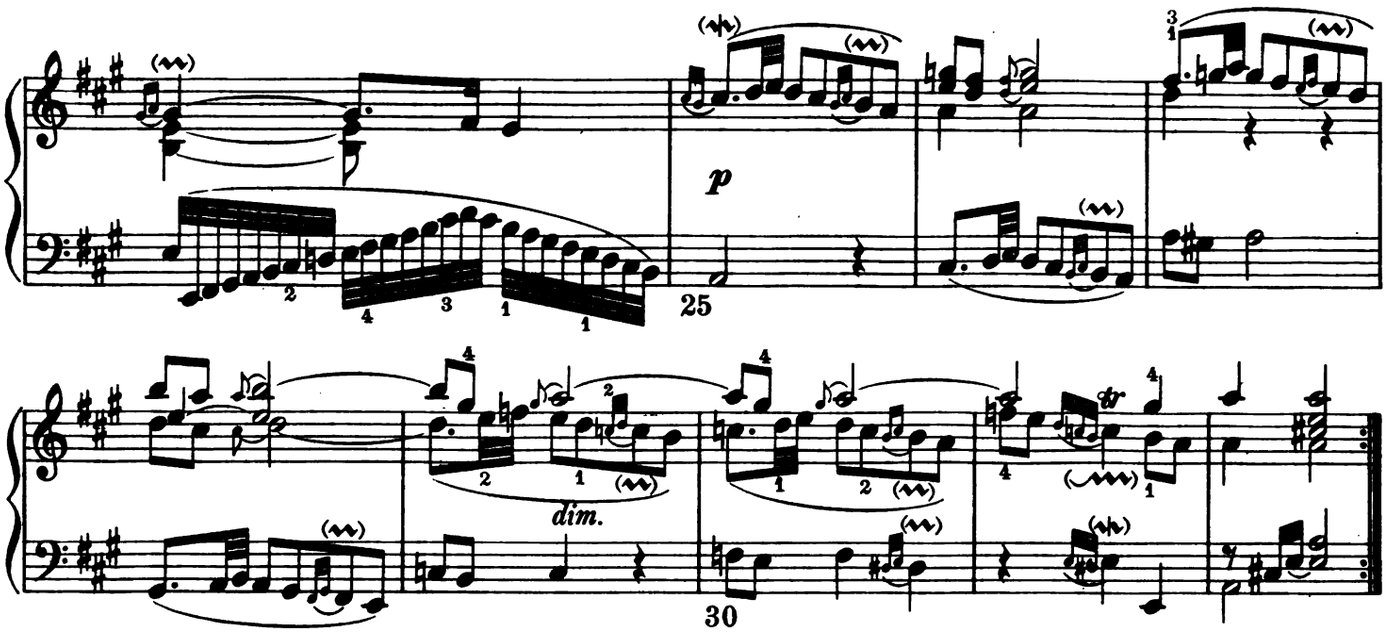
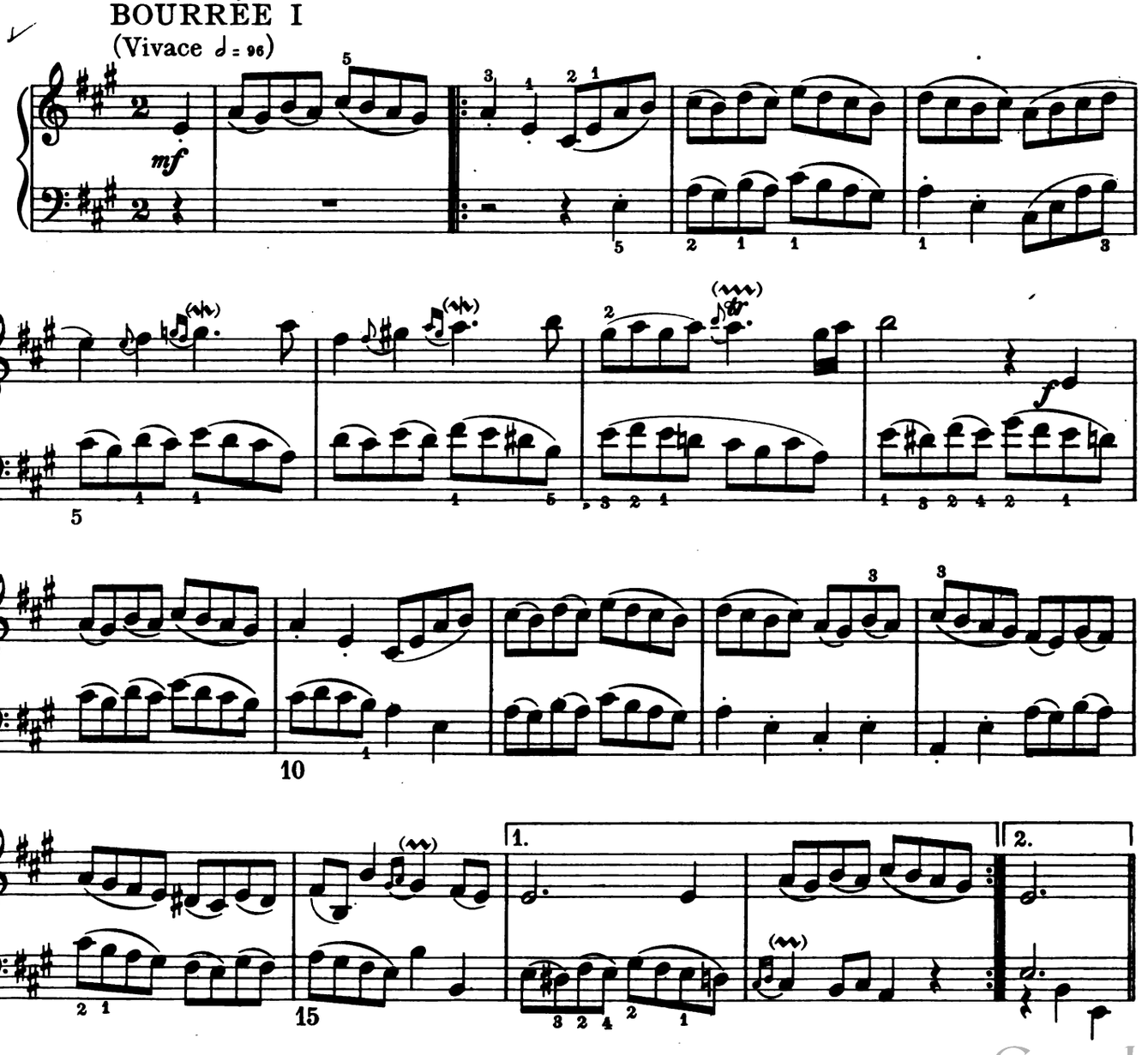


BOURRÉE I

(Vivace ♩ = 96)



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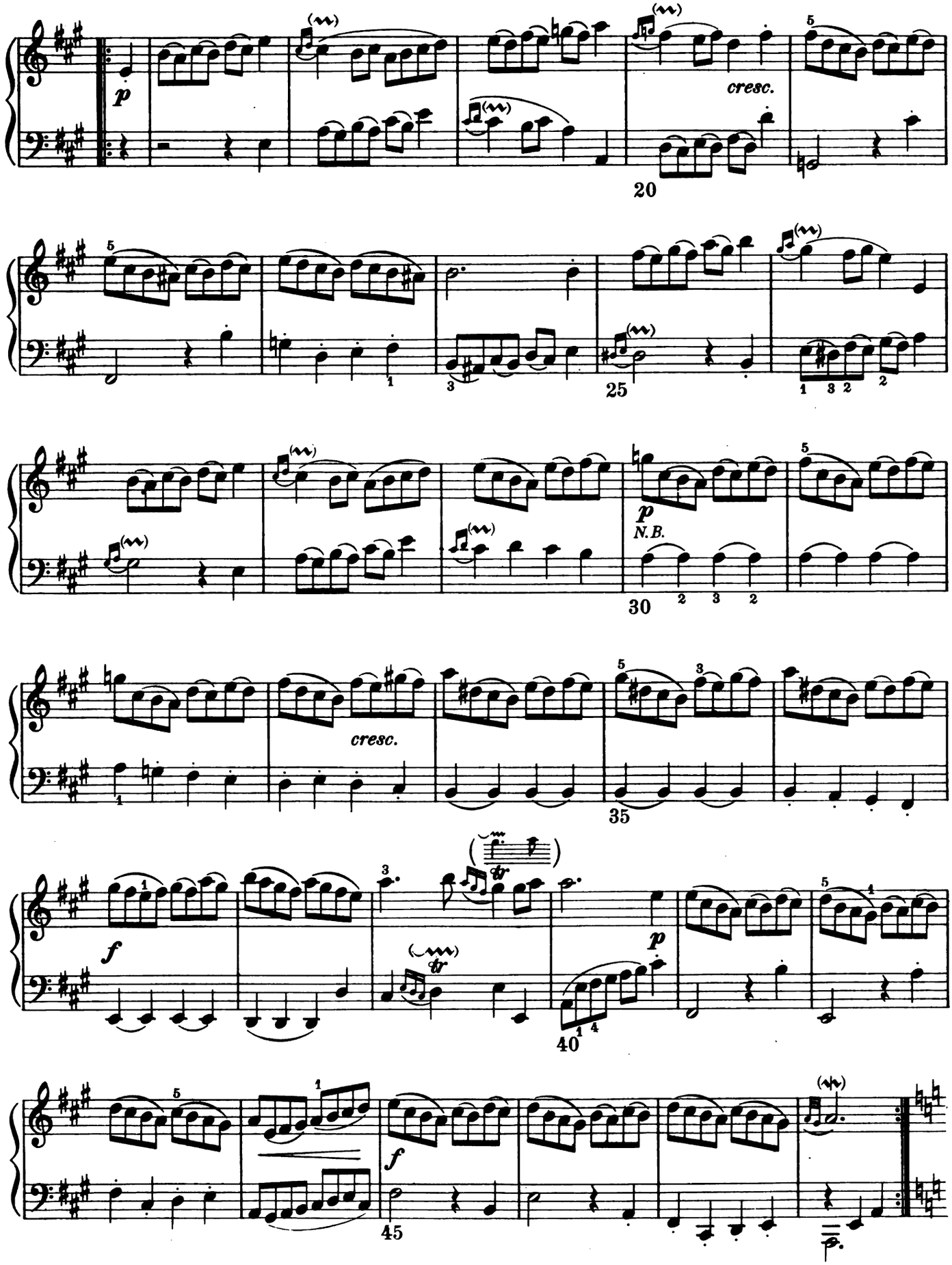

N.B. These notes are not to be tied. The slur, as employed here by Bach, is the modern *portamento* —

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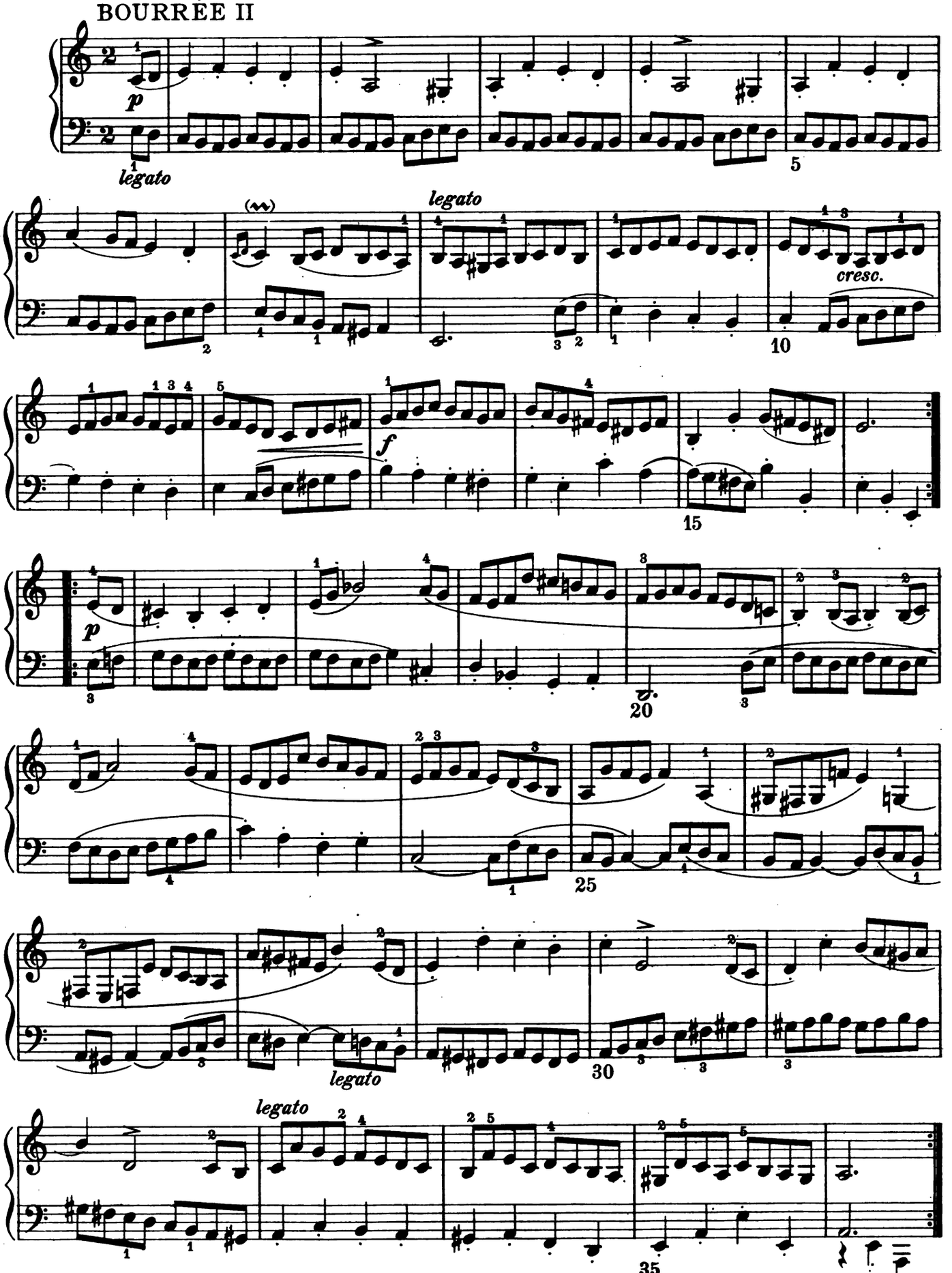
BOURRÉE II



Bourrée I Da Capo

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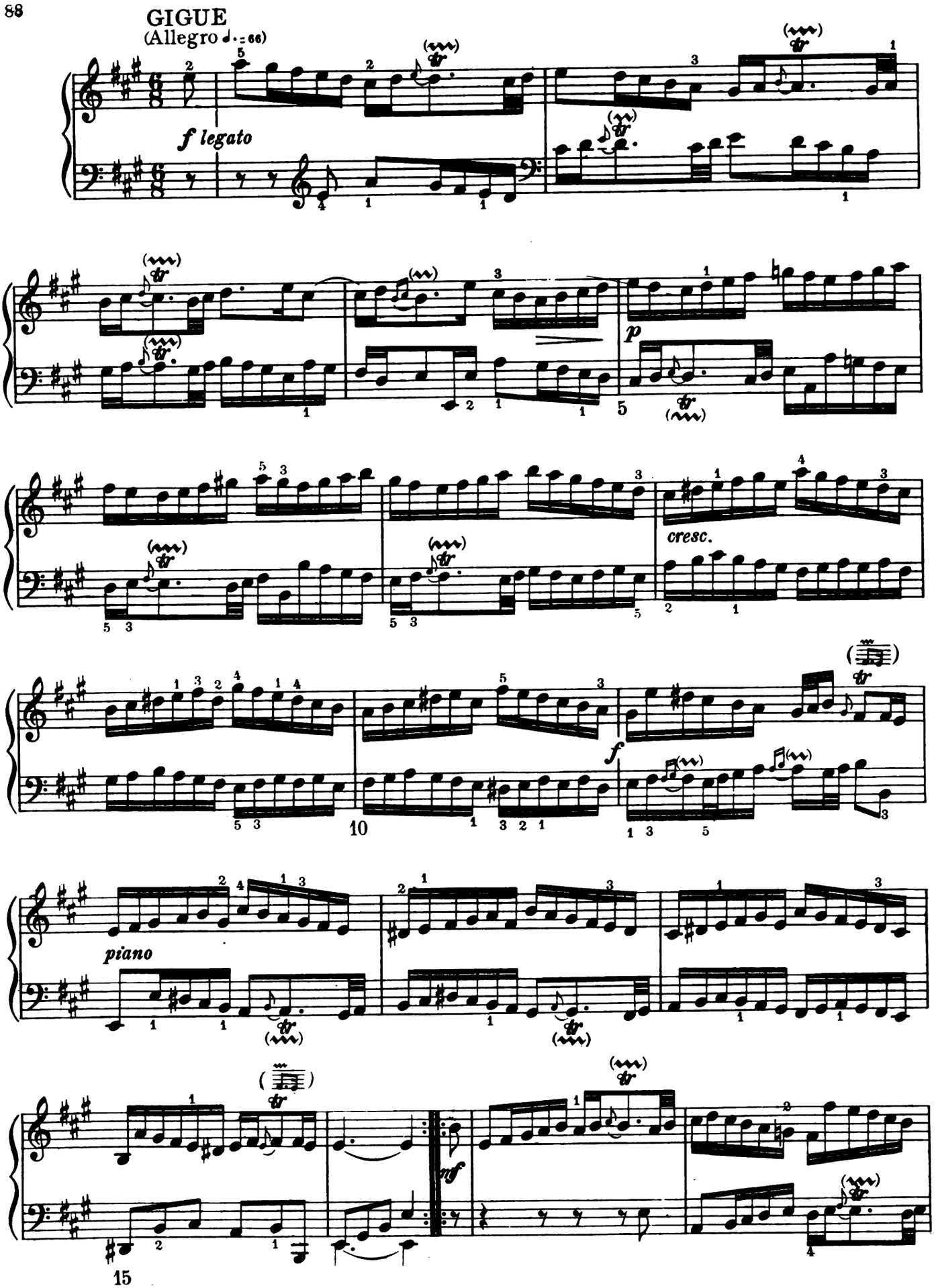

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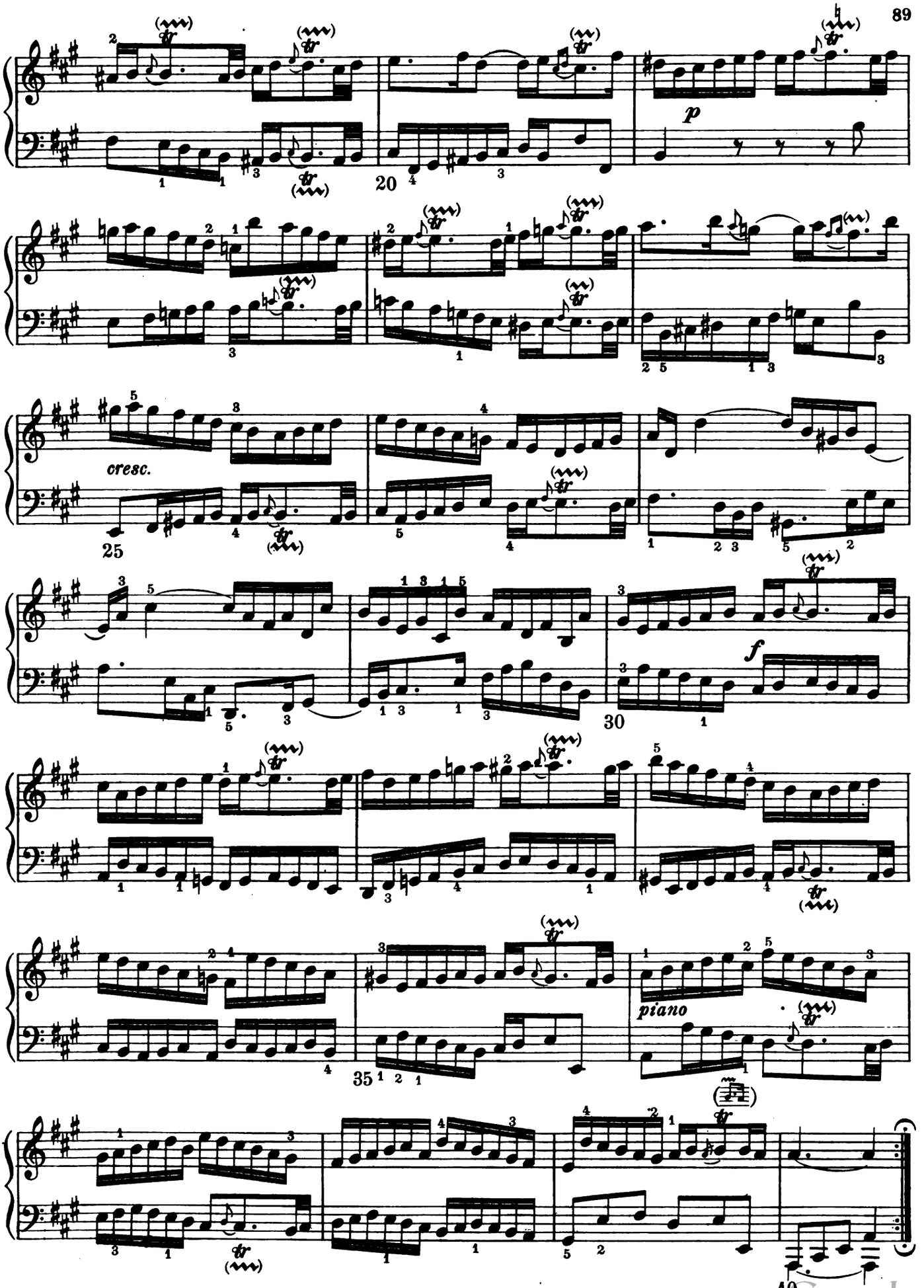

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GAVOTTE AND GIGUE, in G minor

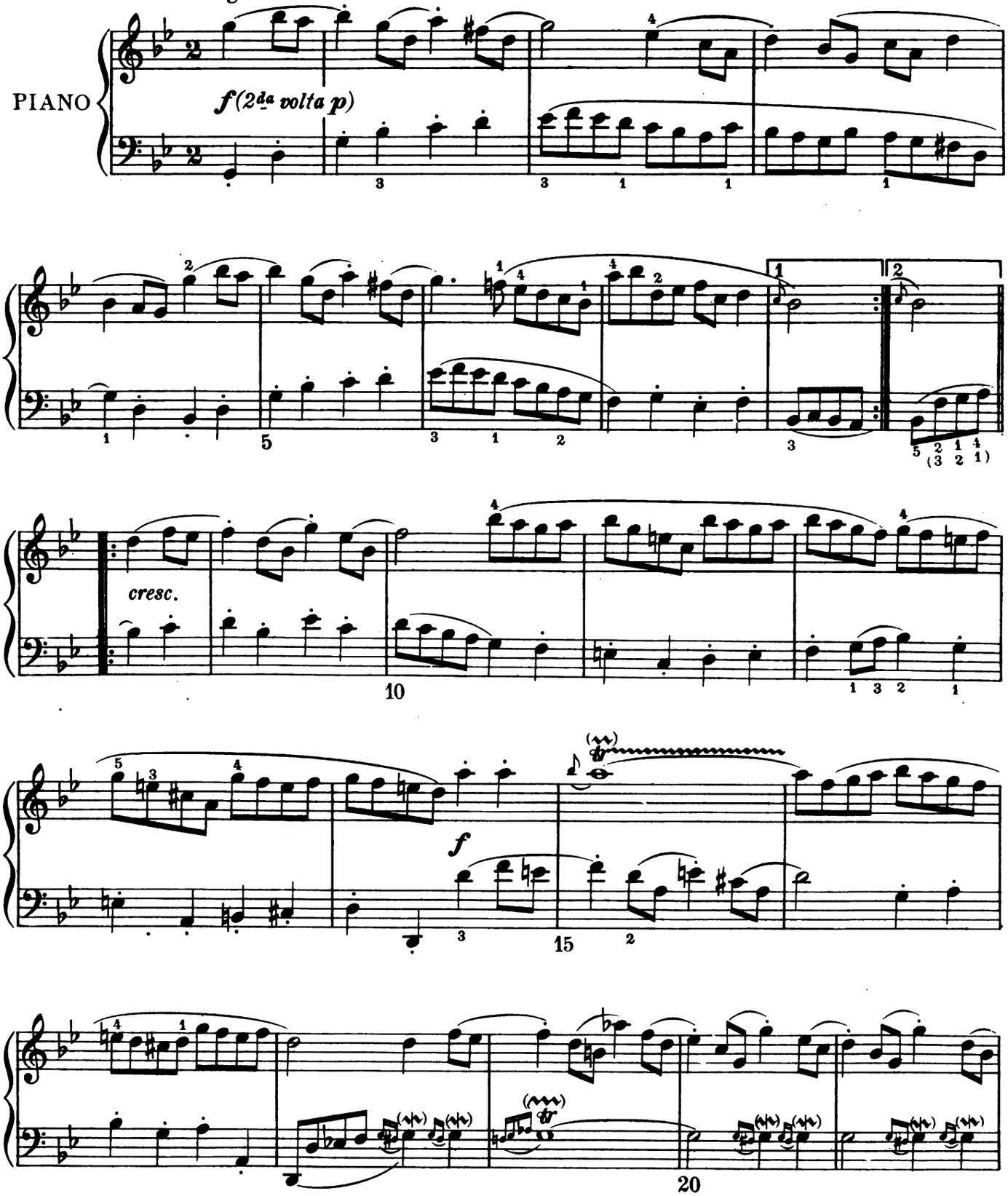
From the Third English Suite

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685 - 1750)

GAVOTTE I (Alternativo)

(Allegro ♩=84)



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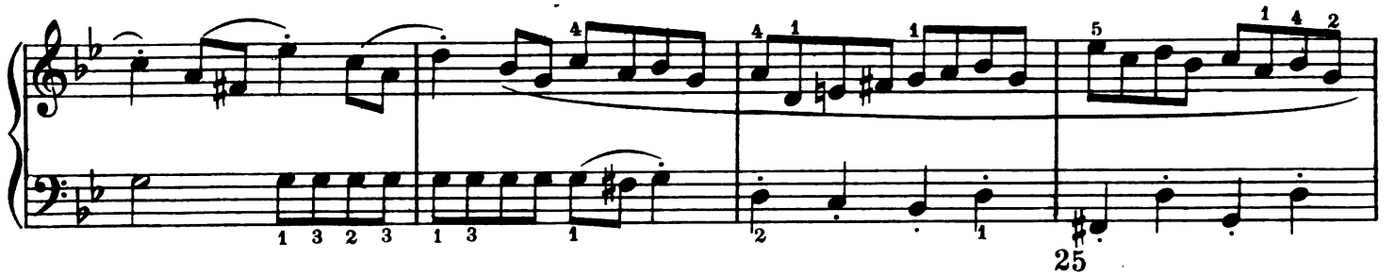

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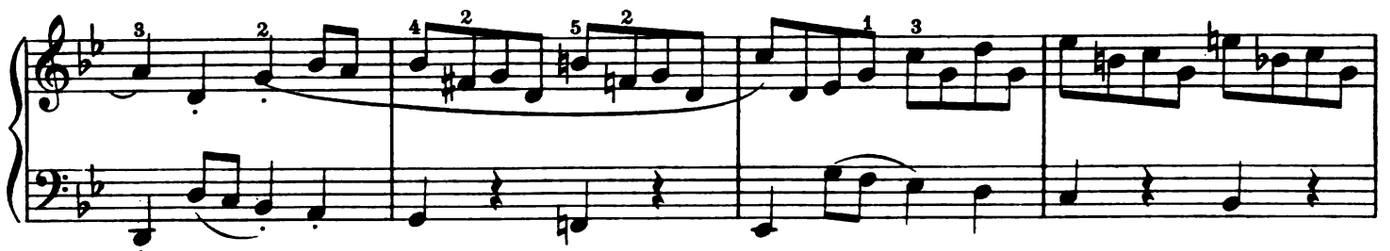
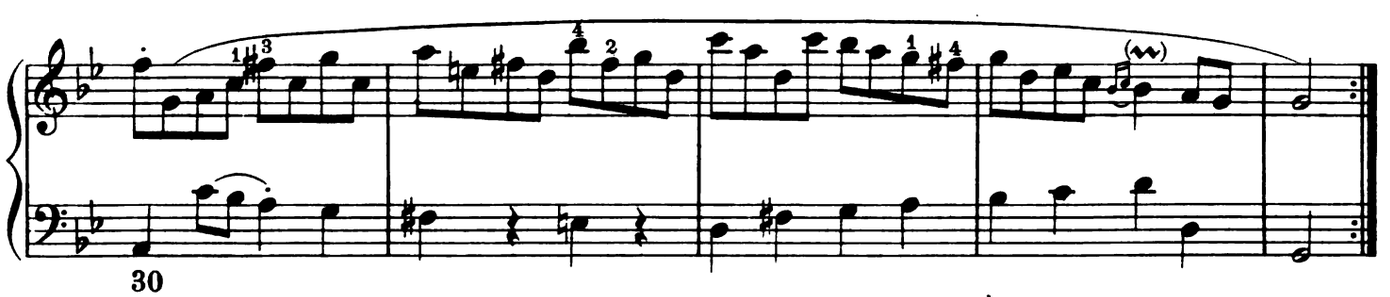
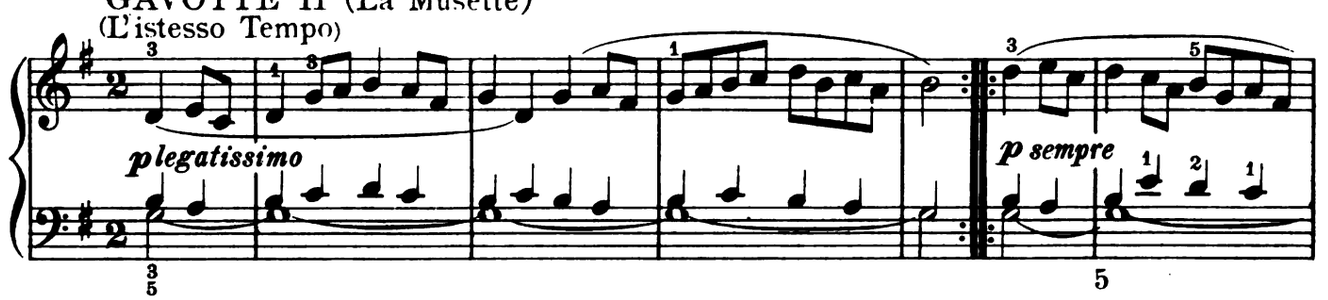




30

GAVOTTE II (La Musette)

(L'istesso Tempo)



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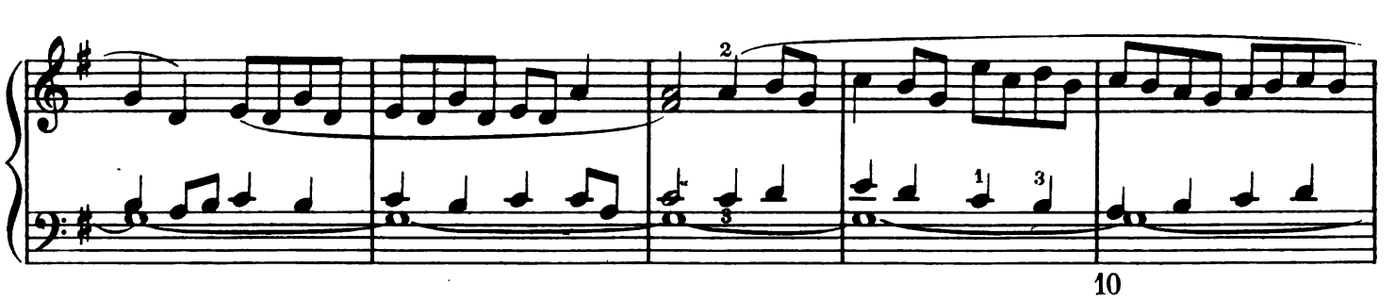

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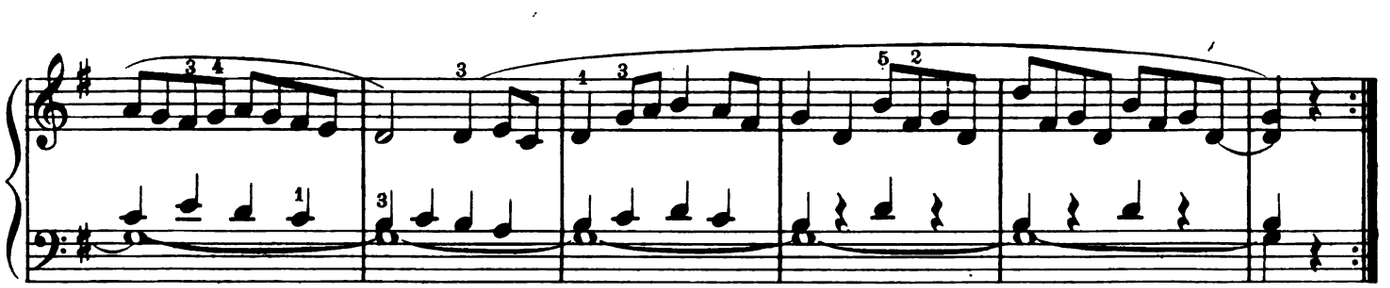

15 *Gavotte I Da Capo*

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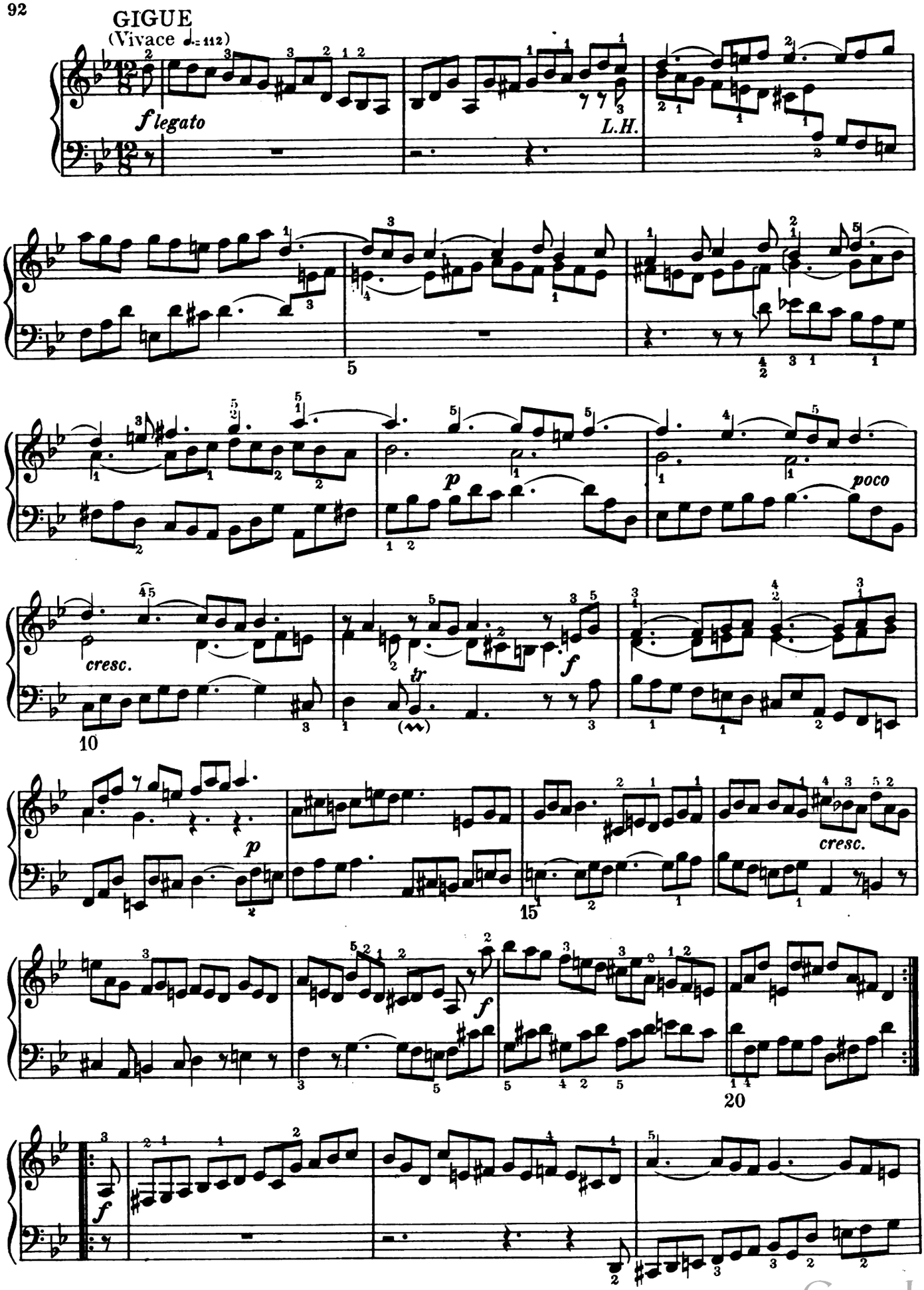

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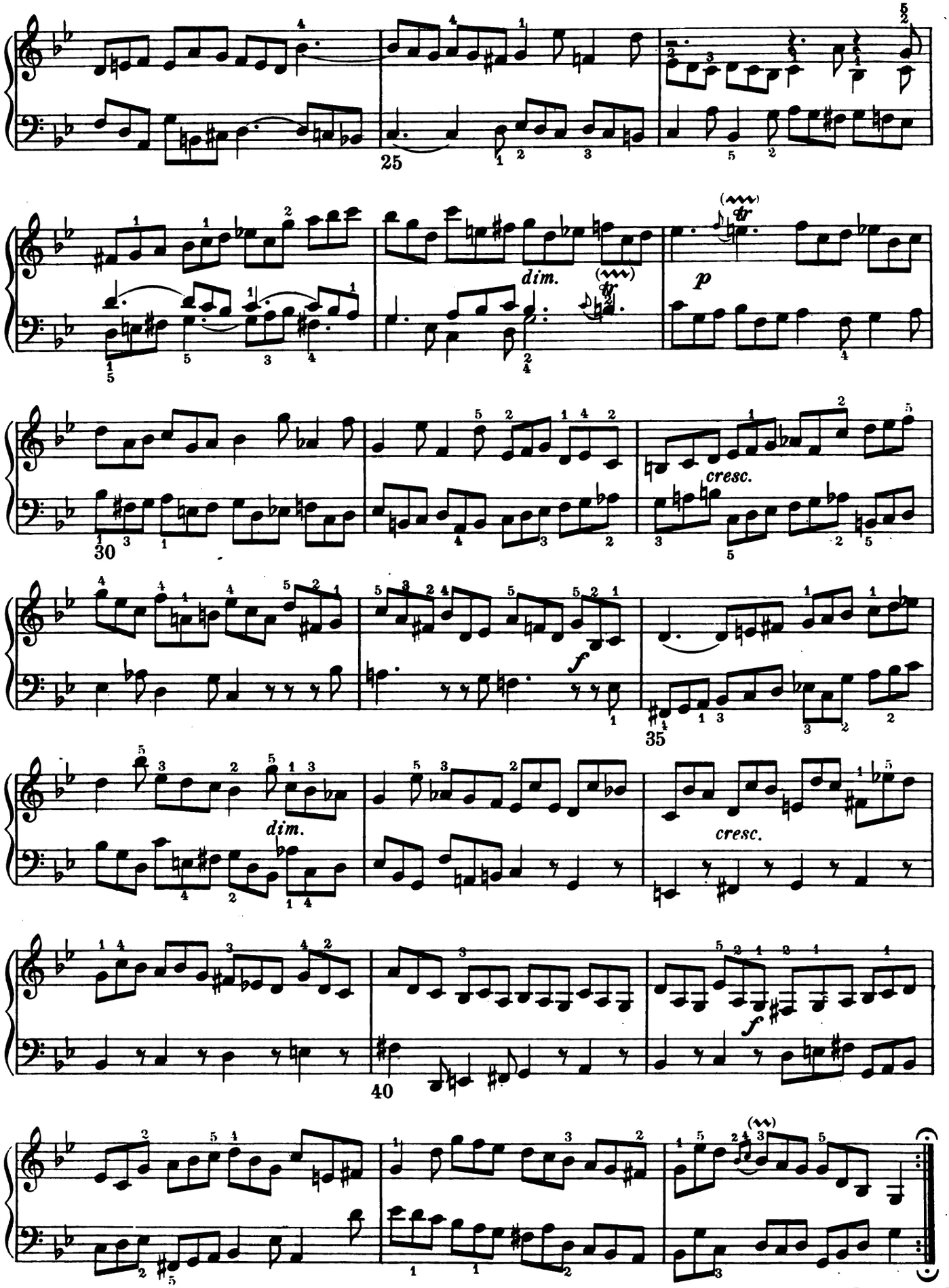
ML-1435-4



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M L - 1435 - 4

SARABANDE AND PASSEPIED, in E minor

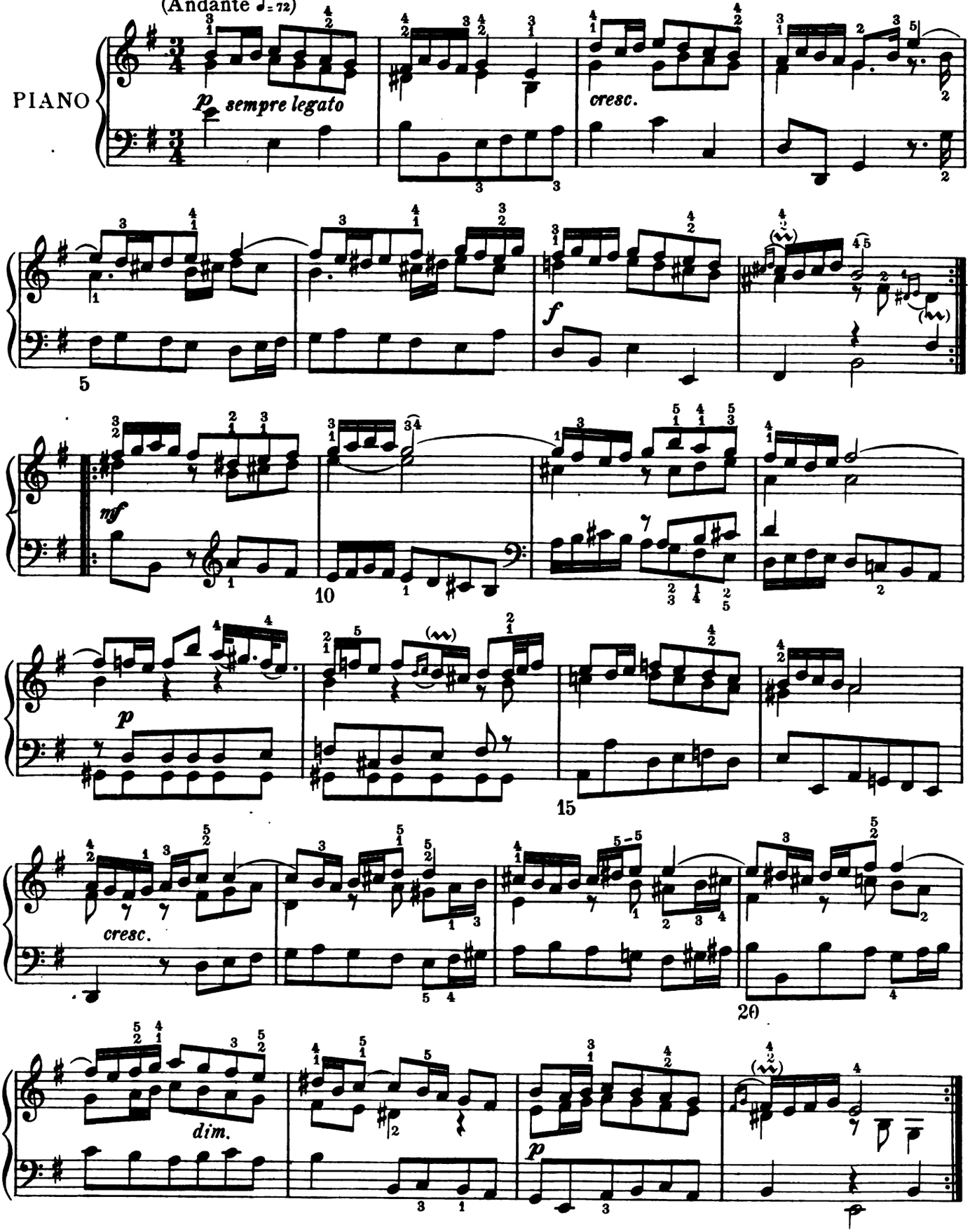
From the Fifth English Suite

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)

SARABANDE

(Andante ♩= 72)



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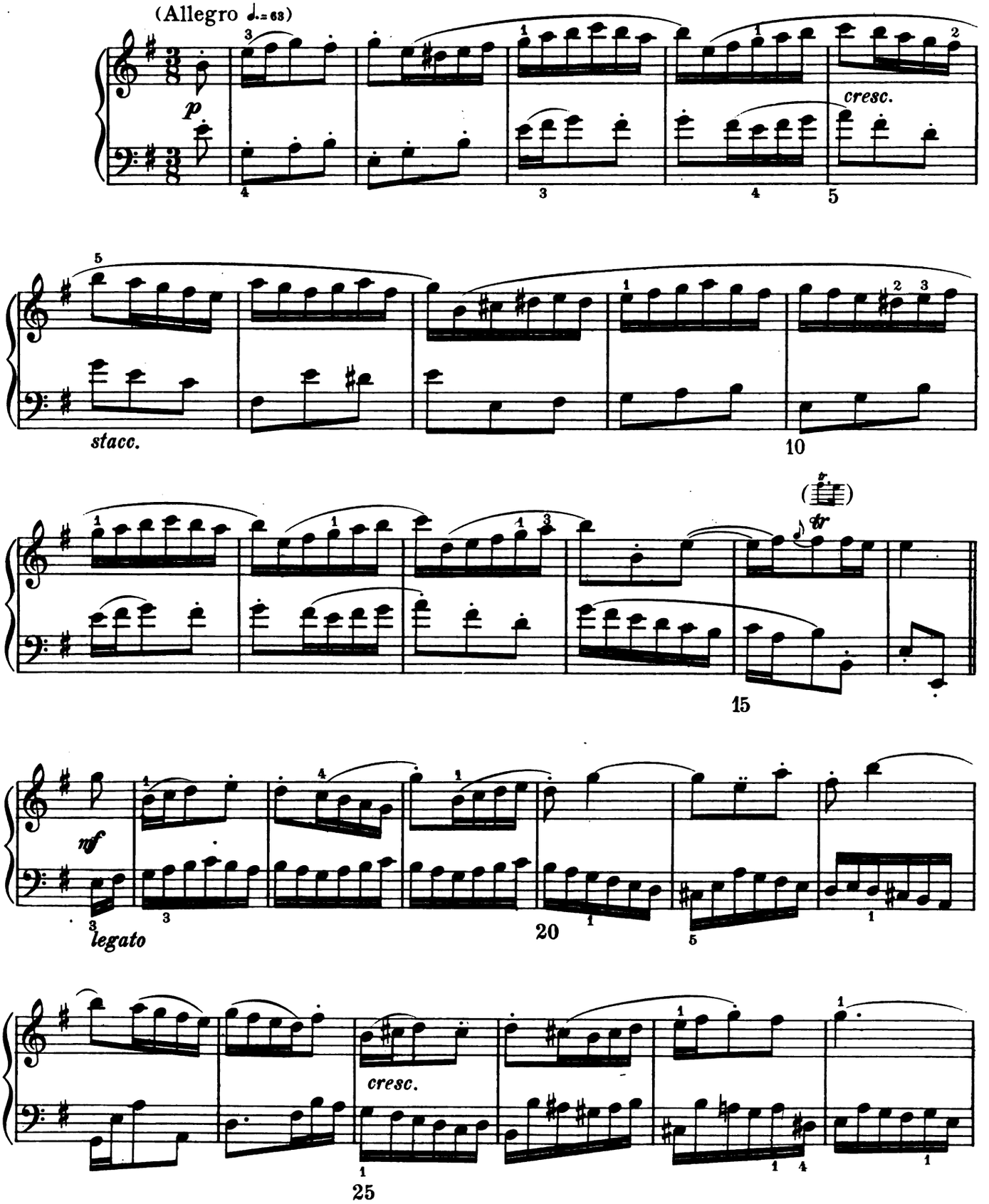
PASSEPIED I (en Rondeau)

(Allegro ♩.= 63)



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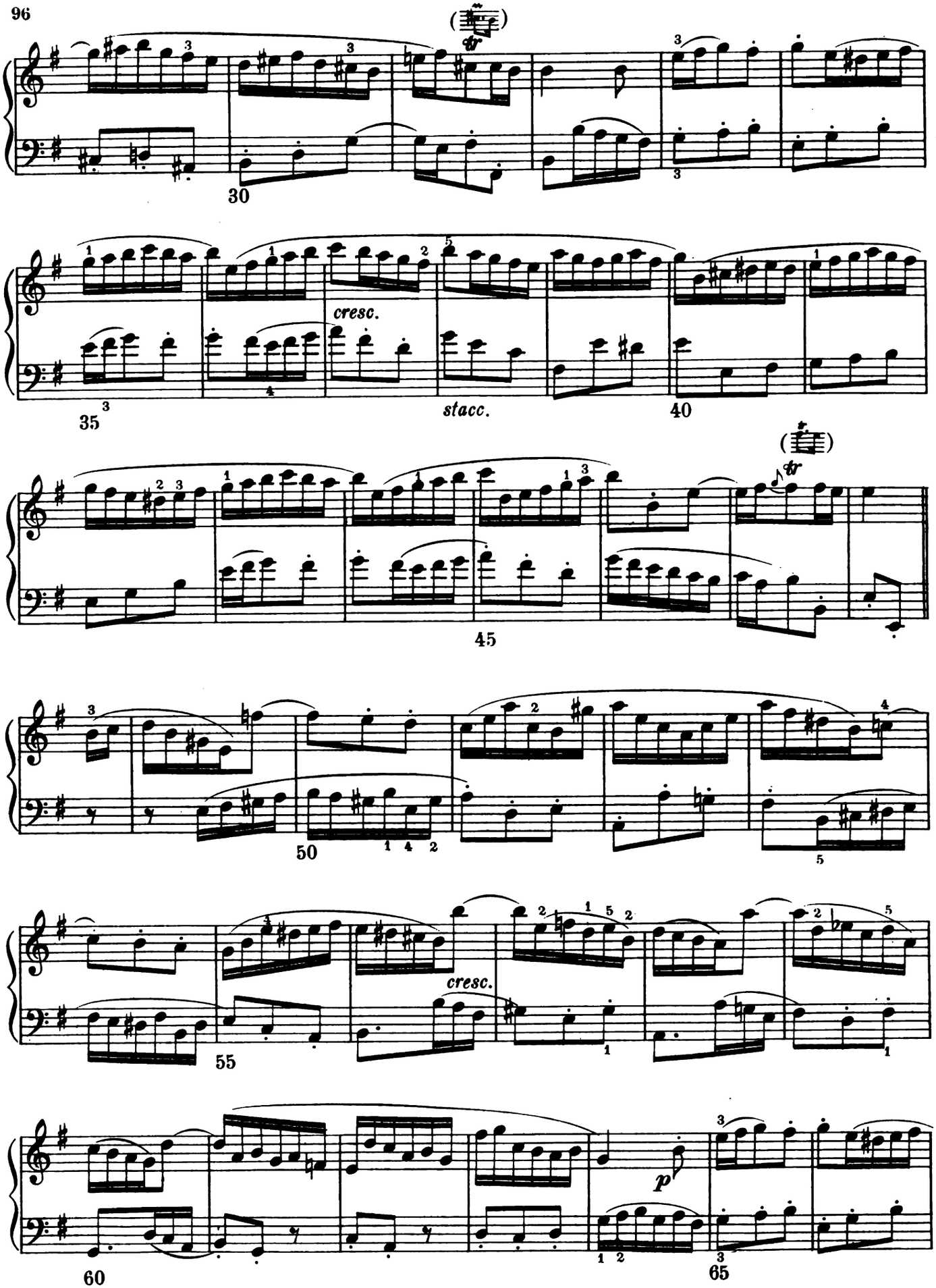

M L-1136-4
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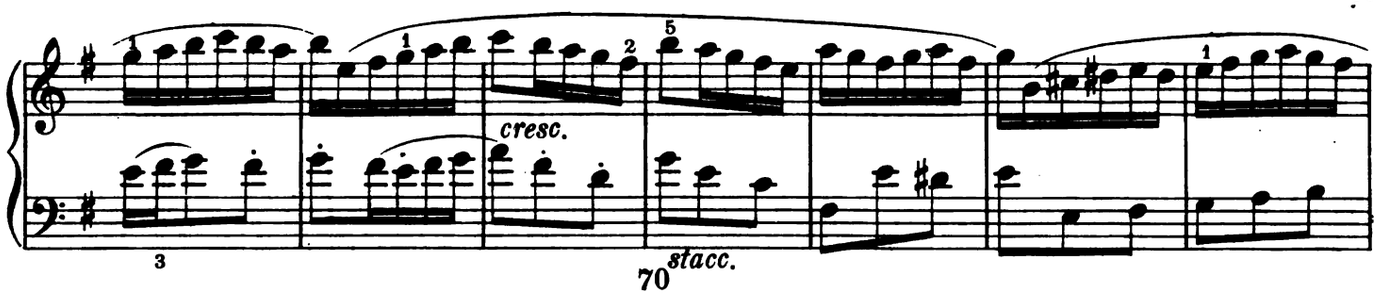
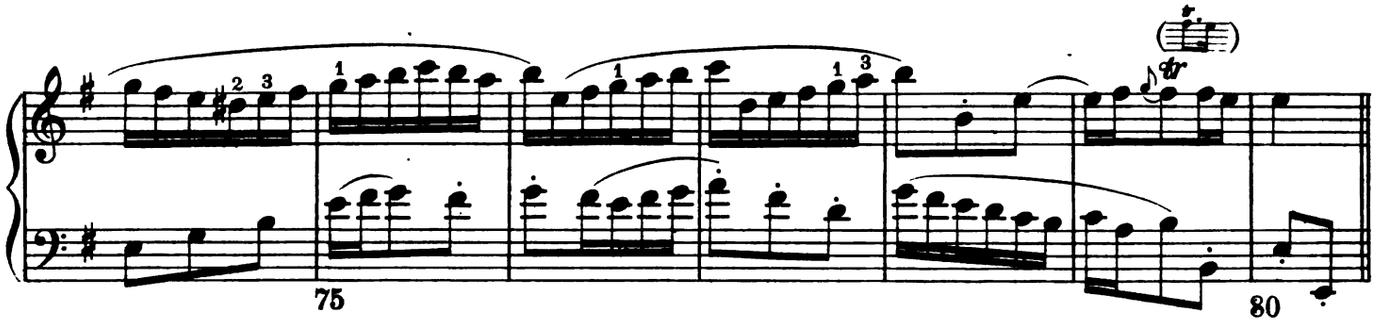
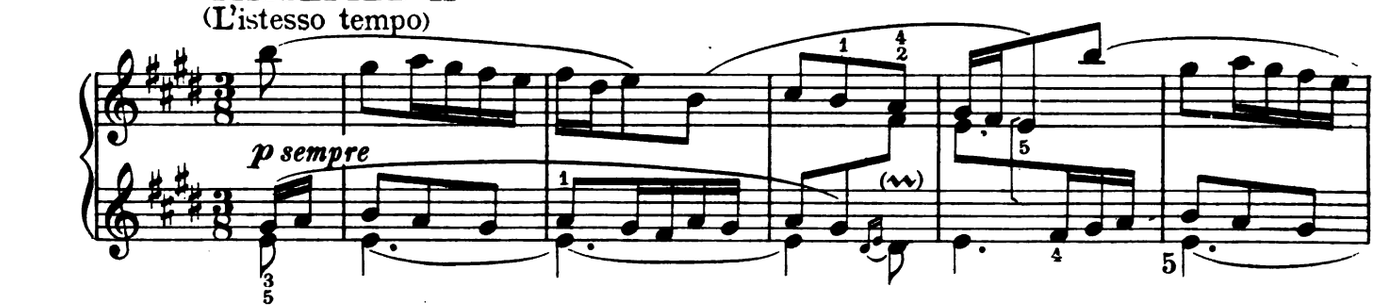
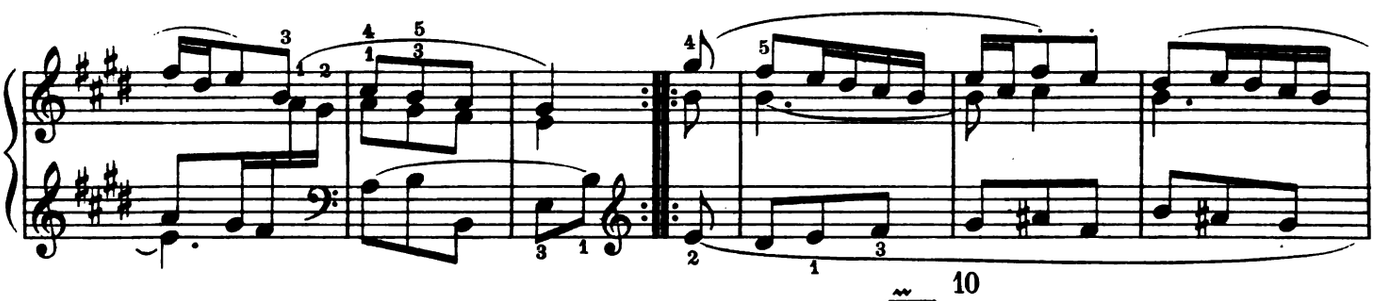


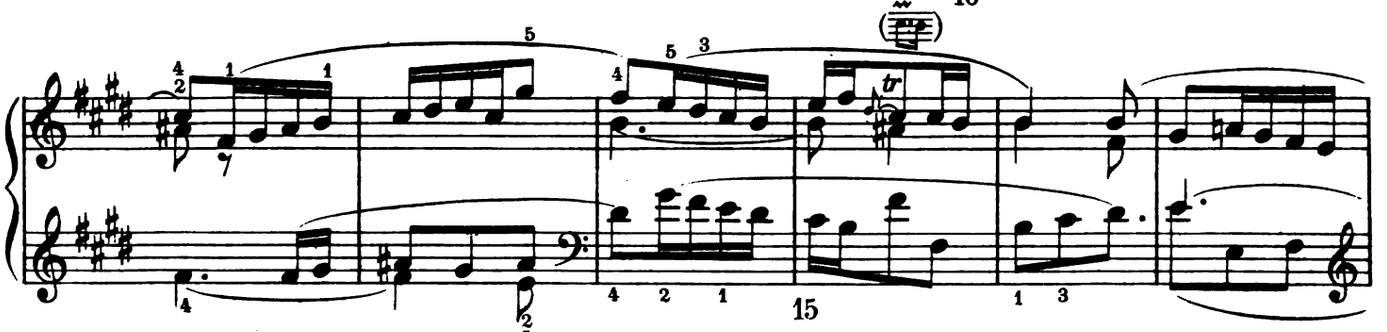


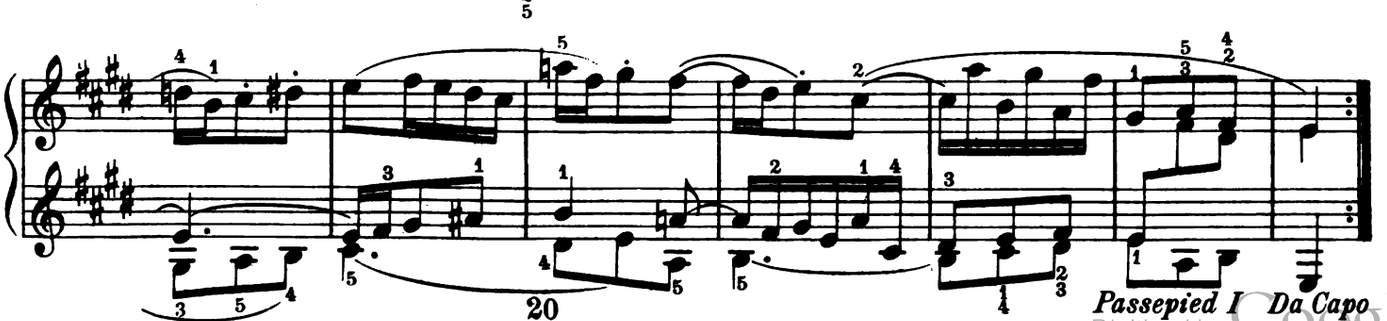
PASSEPIED II

(L'istesso tempo)









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GAVOTTE, in D minor

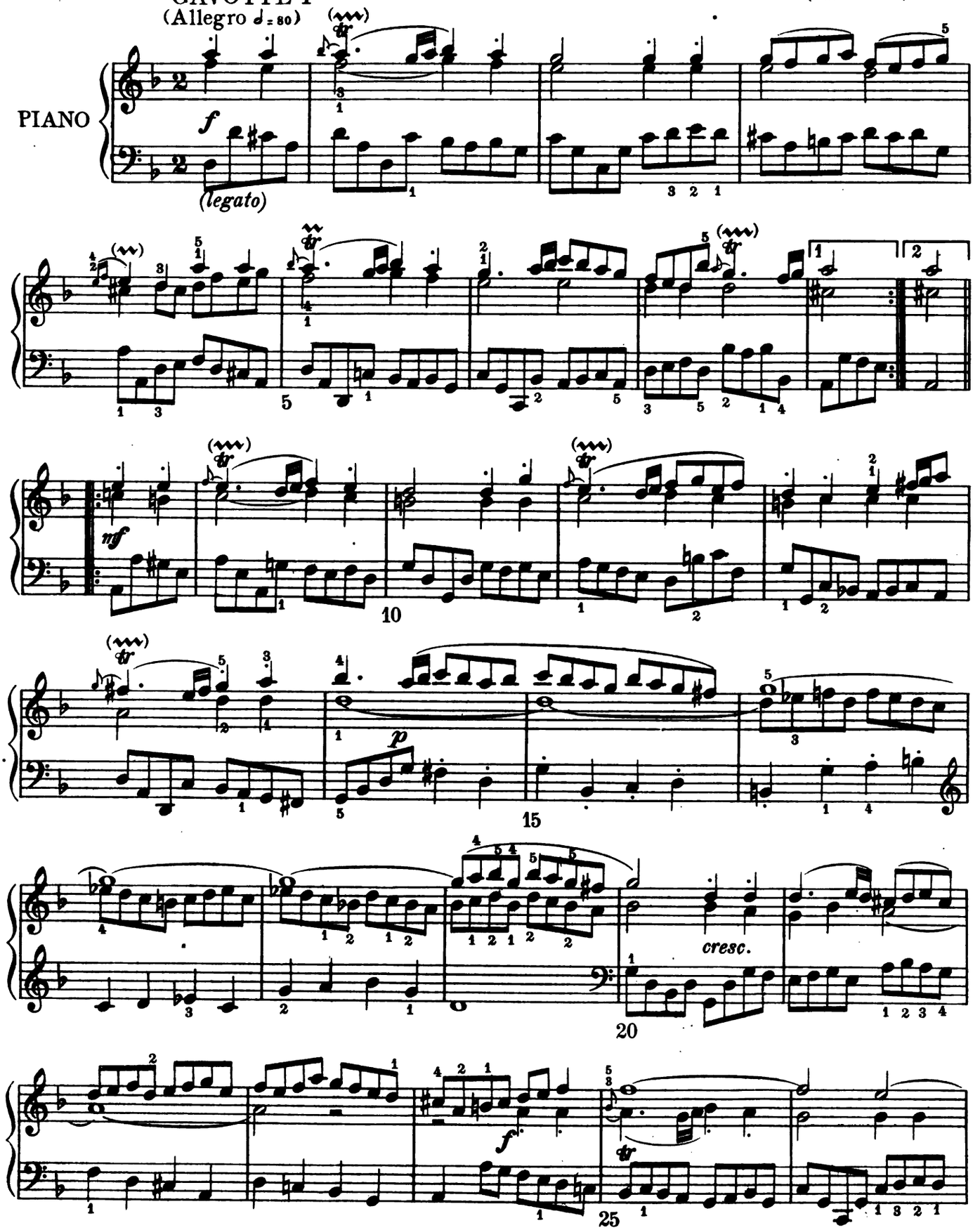
From the Sixth English Suite

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685 - 1750)

GAVOTTE I

(Allegro ♩ = 80)



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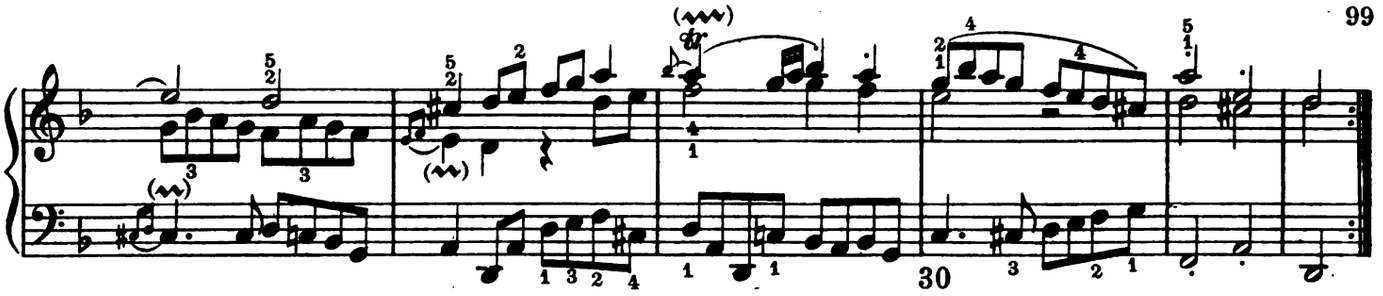
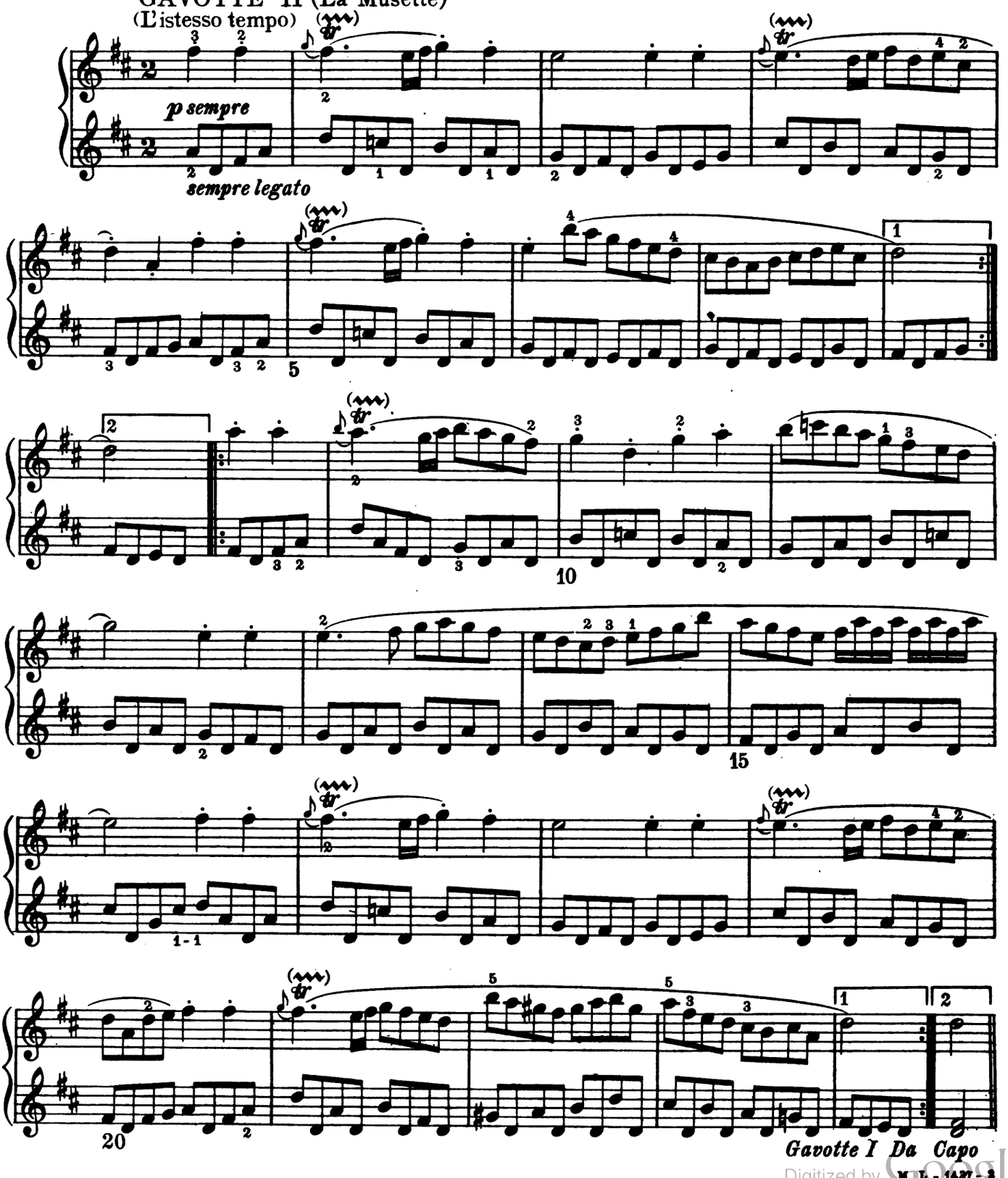


GAVOTTE II (La Musette)

(L'istesso tempo)

p sempre

sempre legato



Gavotte I Da Capo

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ALLEMANDE, SARABANDE AND RONDO, in C minor

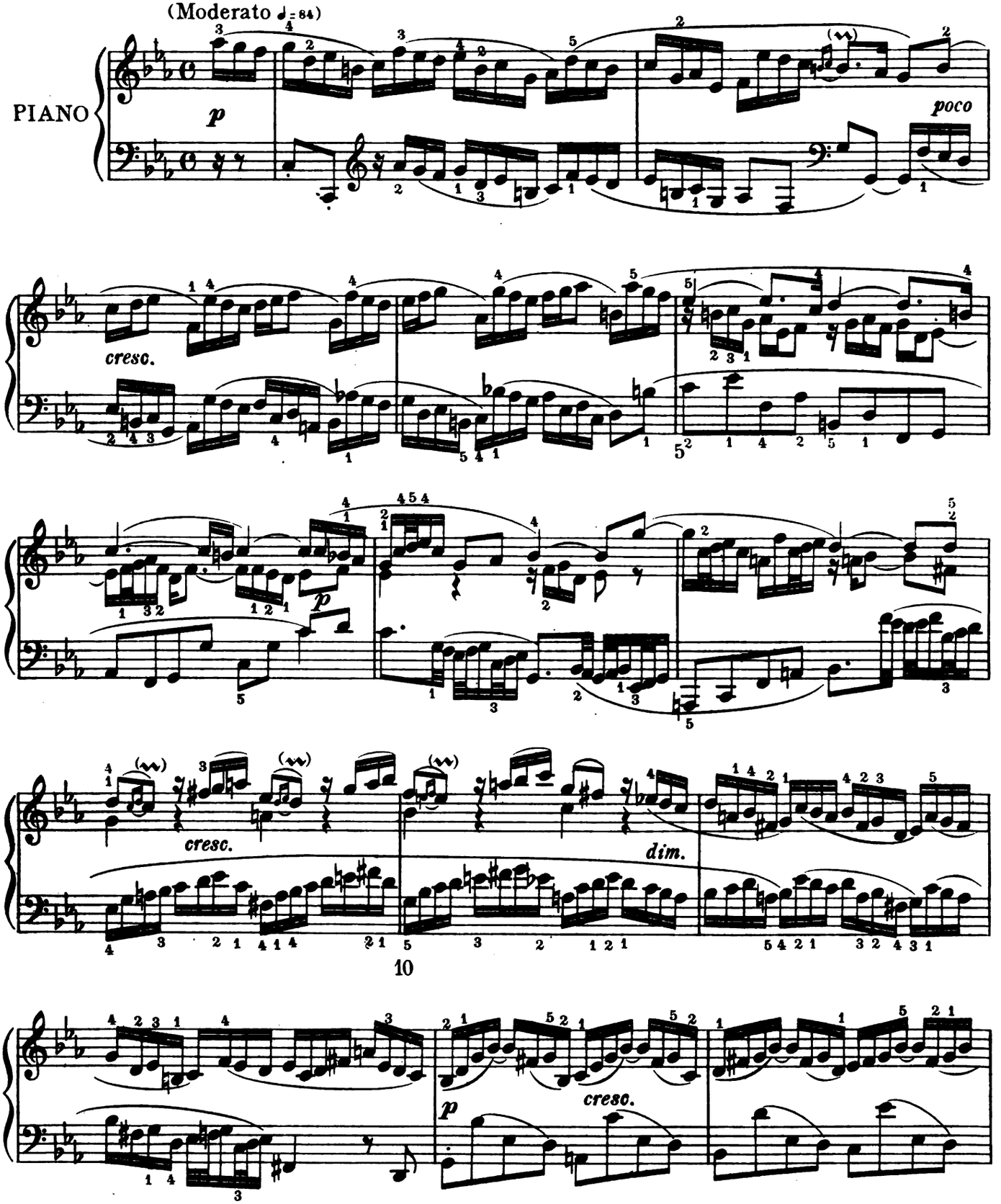
From the Second Partita

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685 - 1750)

ALLEMANDE

(Moderato ♩= 84)



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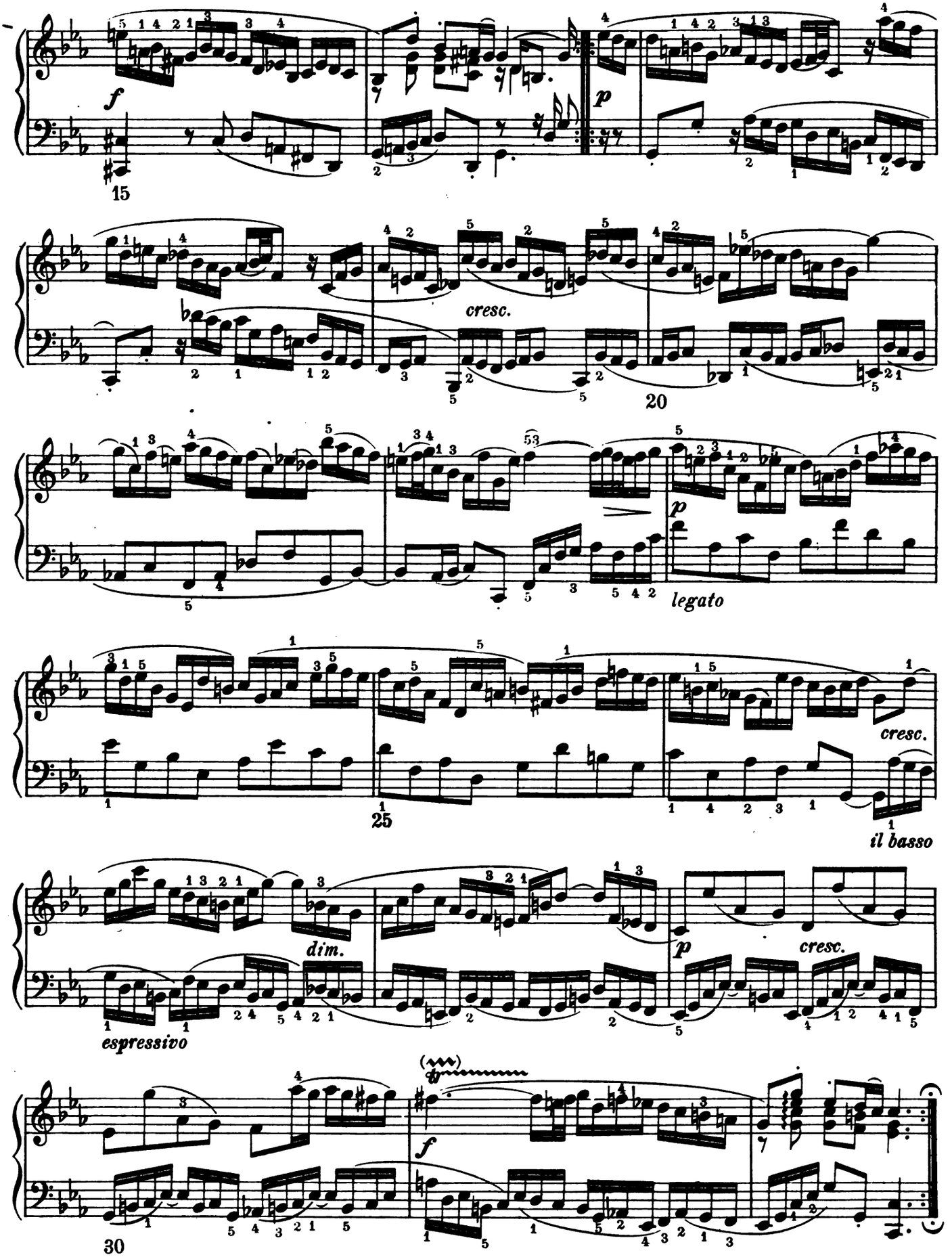
M L - 1138 - 6



M L-1438-6
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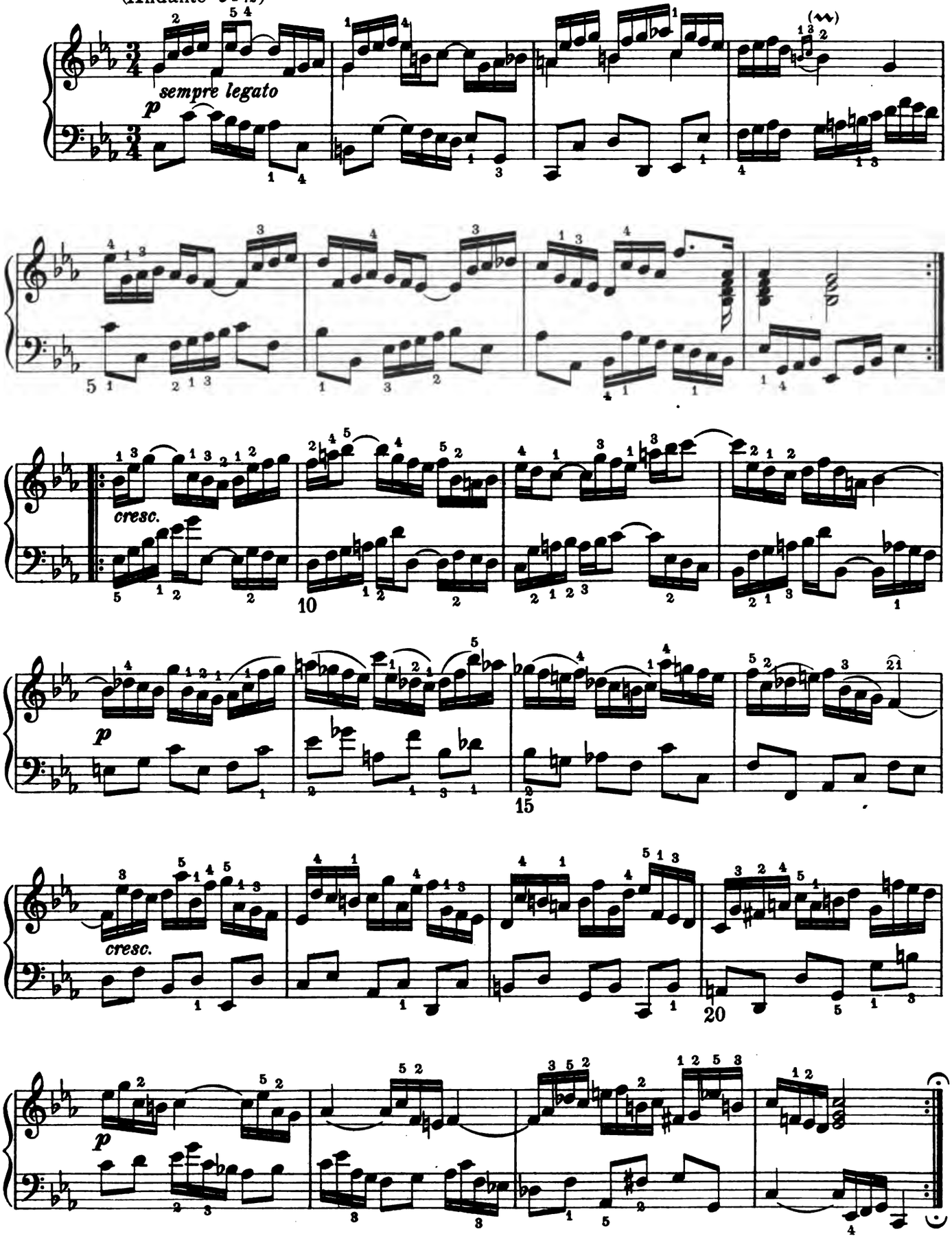
SARABANDE

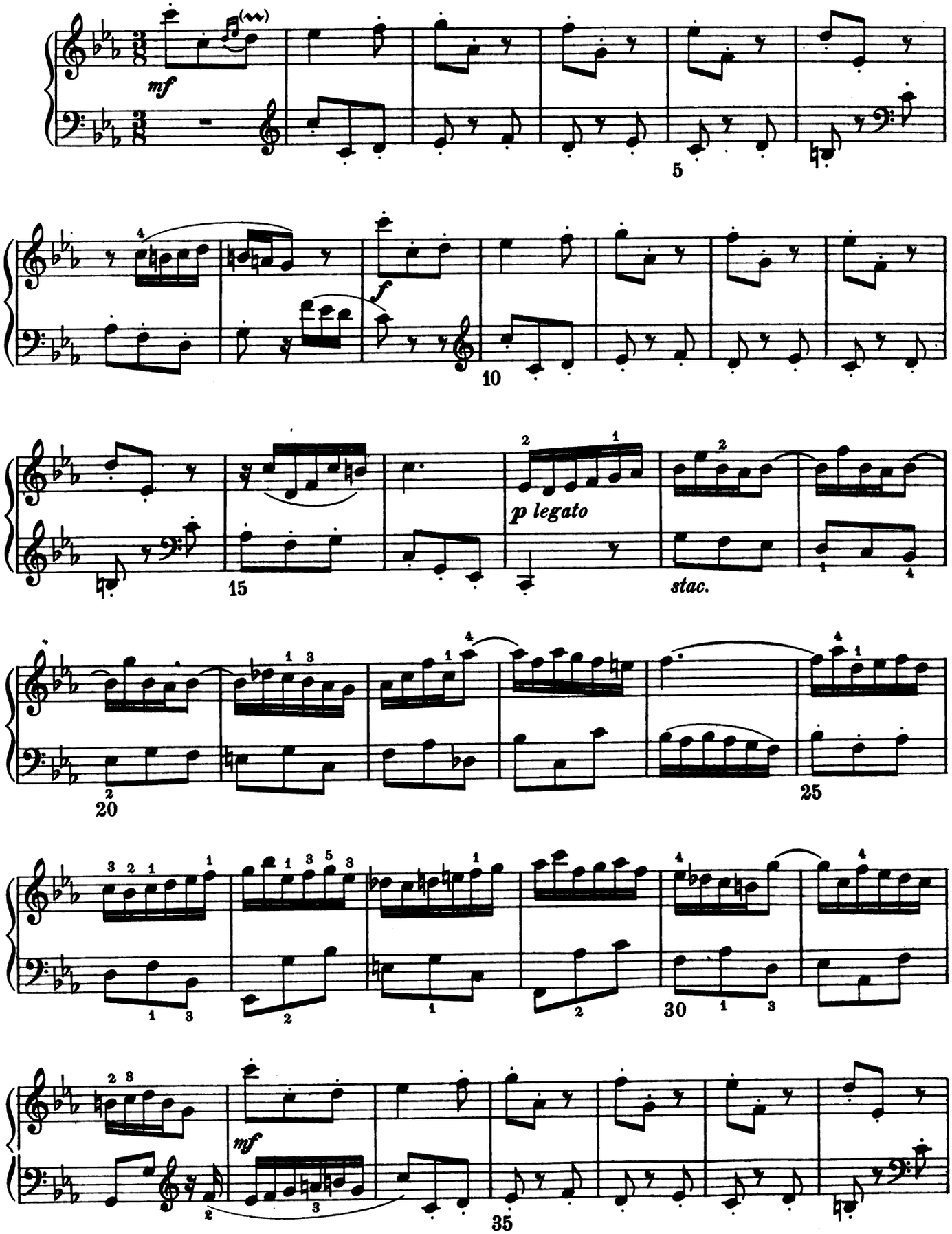
(Andante ♩ = 72)



Digitized by Google

RONDO

(Allegro ♩. = 72)



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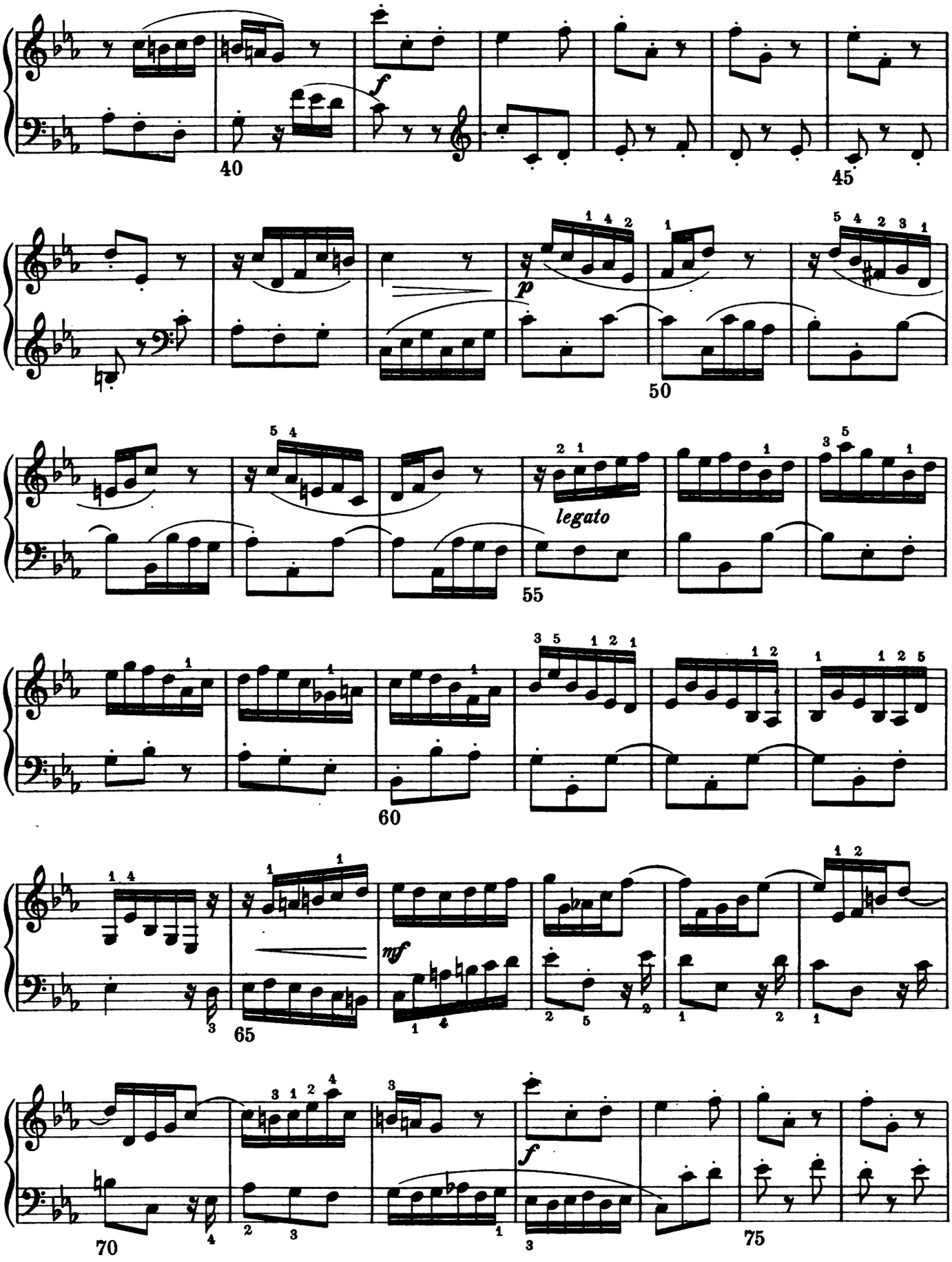

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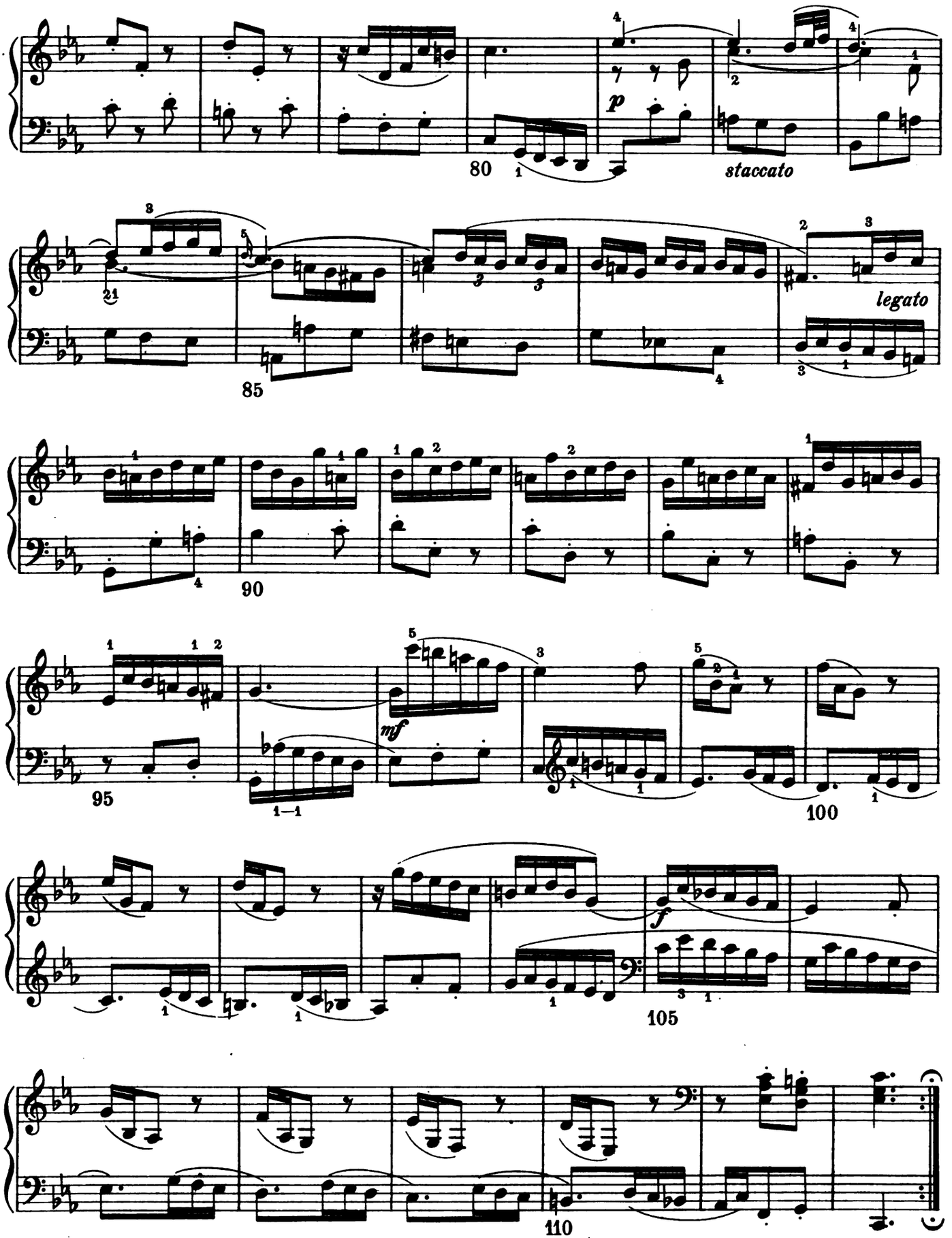

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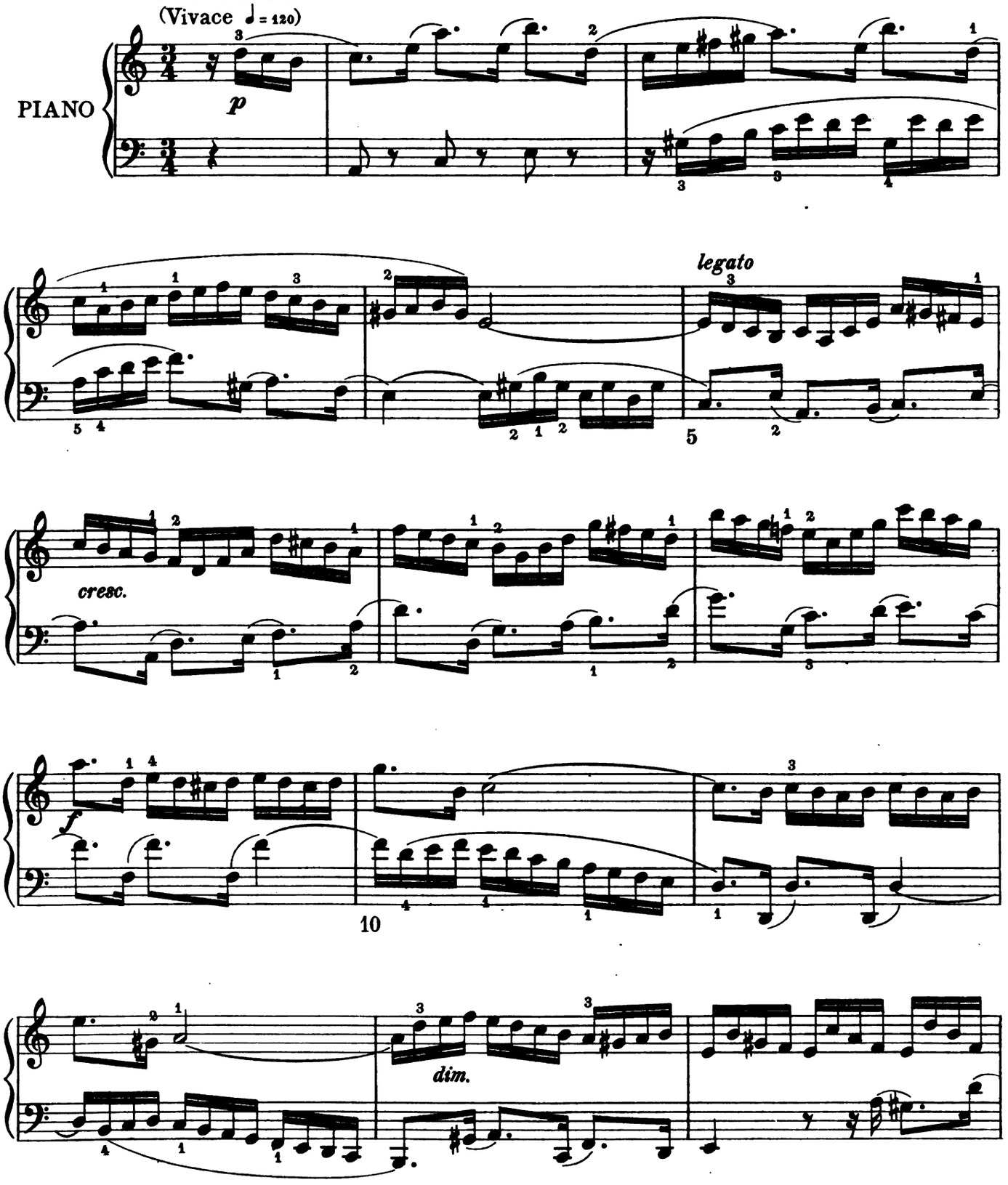
COURANTE, SARABANDE, BURLESCA AND SCHERZO
in A minor
From the Third Partita

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)

COURANTE
(Vivace ♩ = 120)



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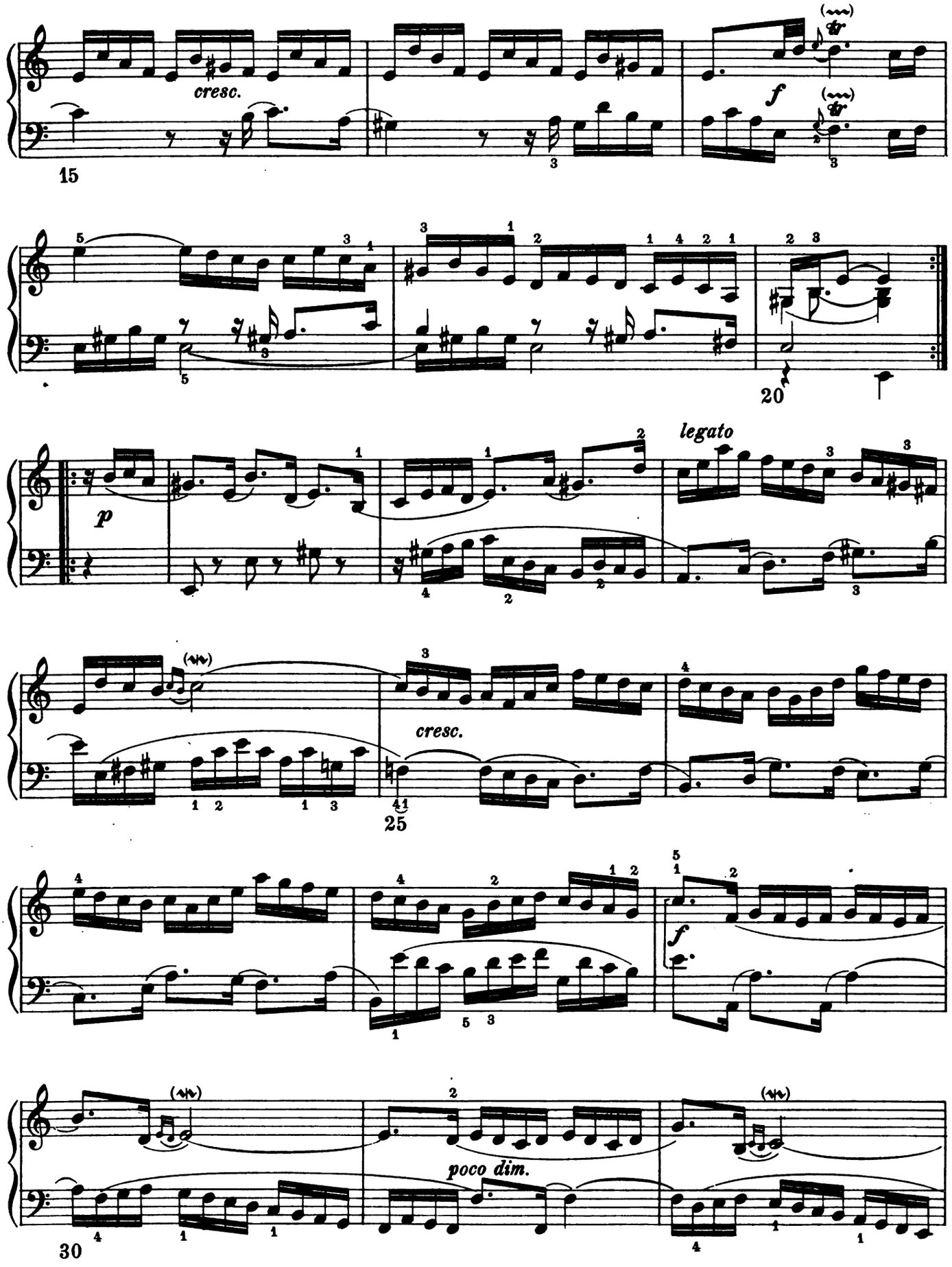

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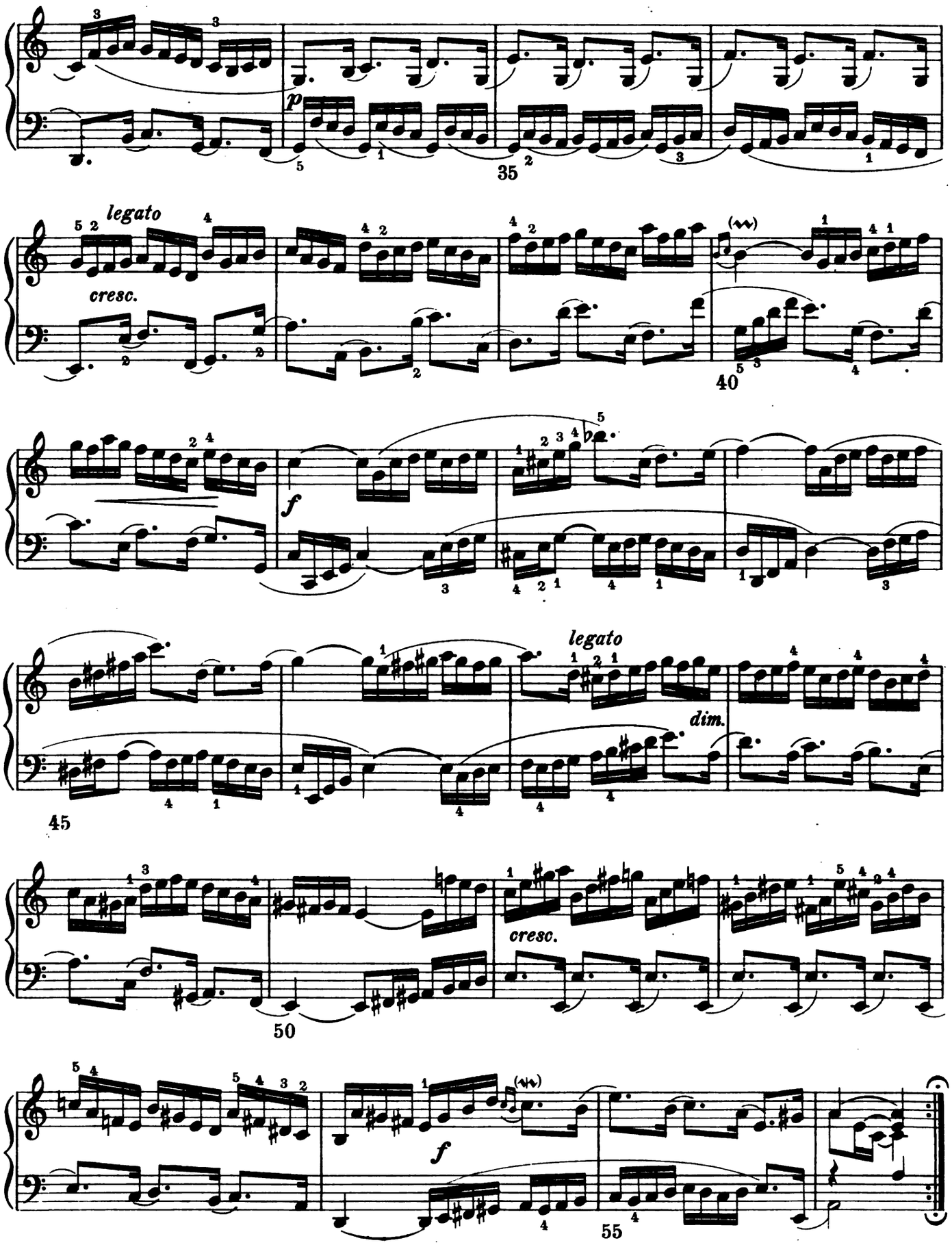
Digitized by Google



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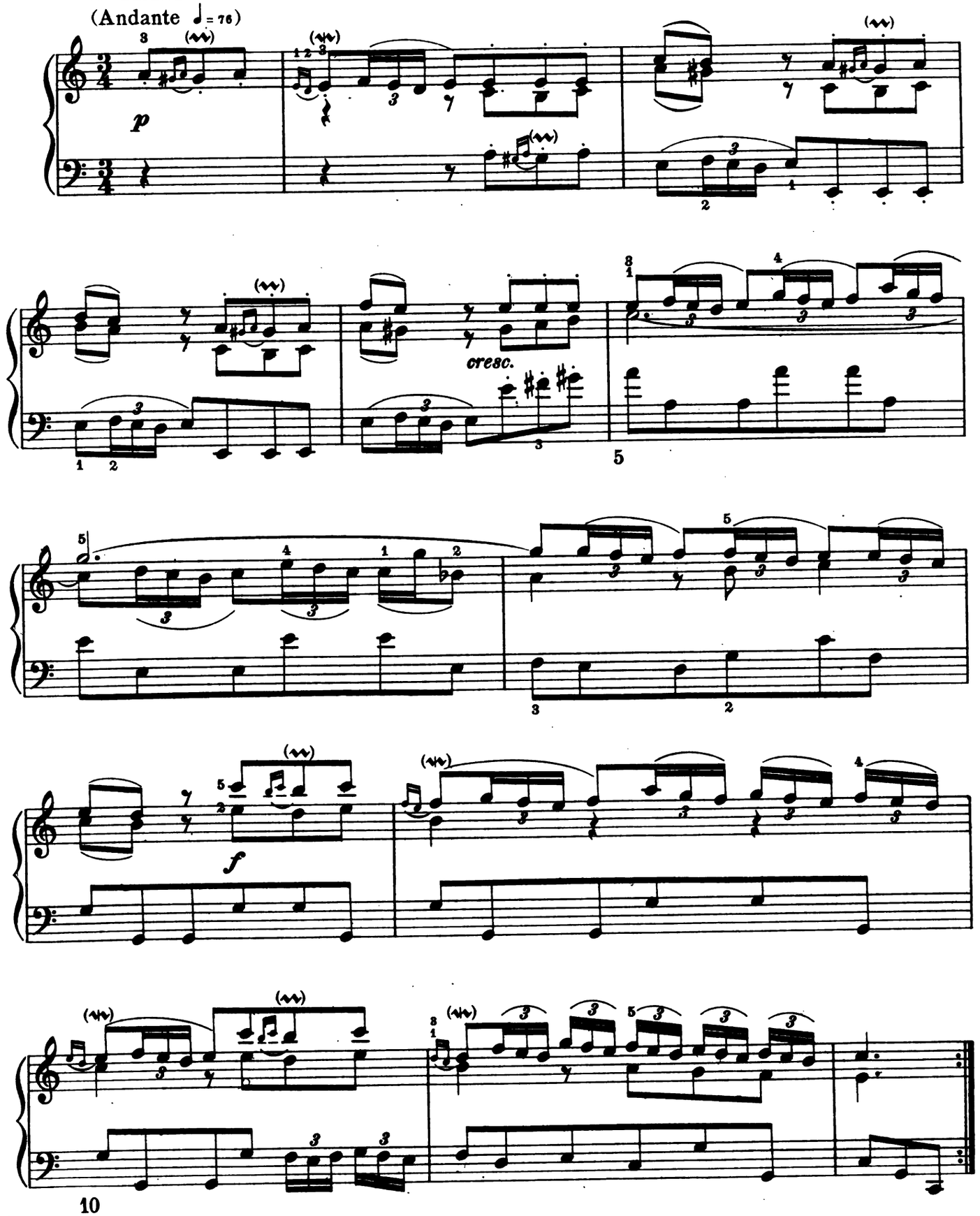
SARABANDE

(Andante ♩ = 76)



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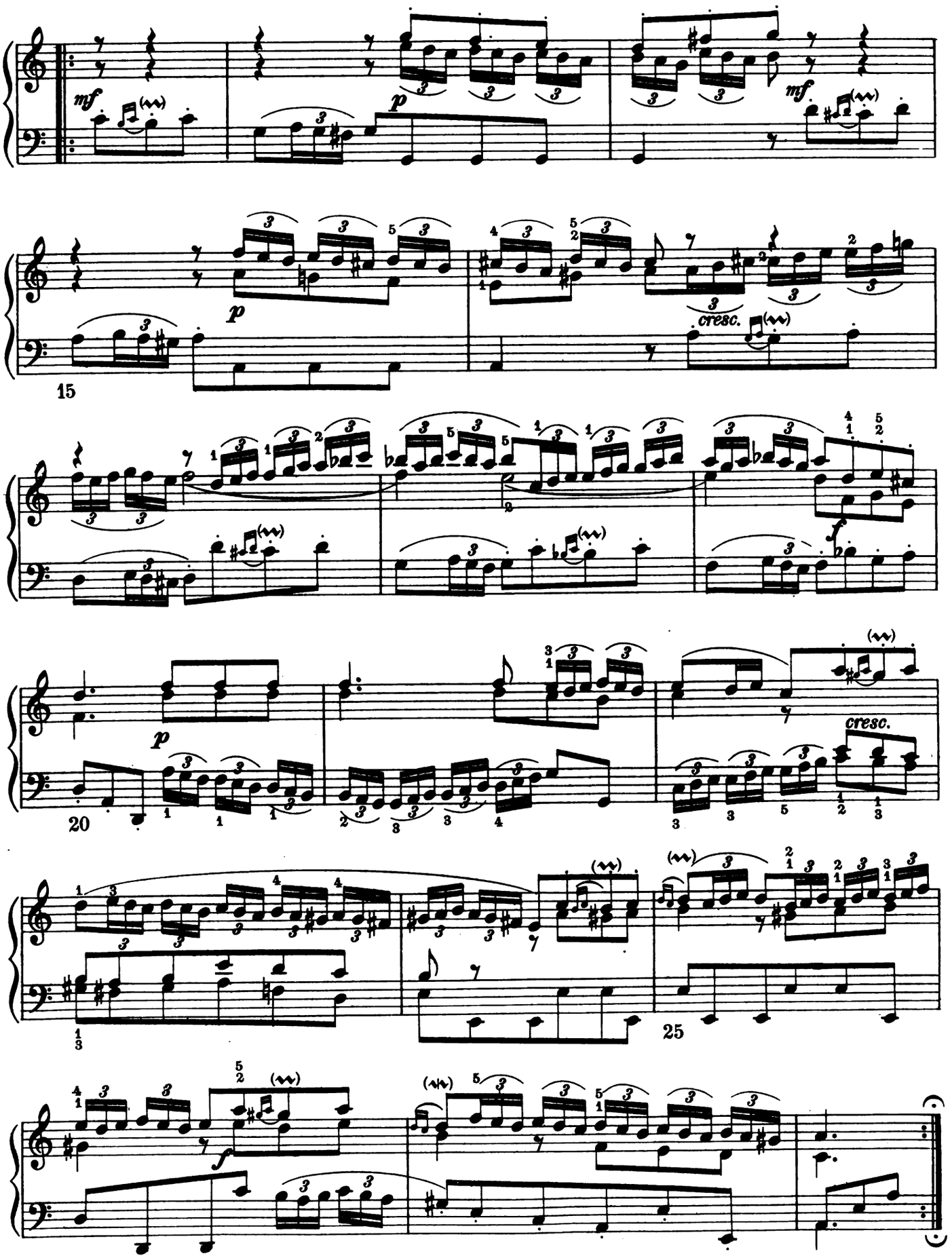

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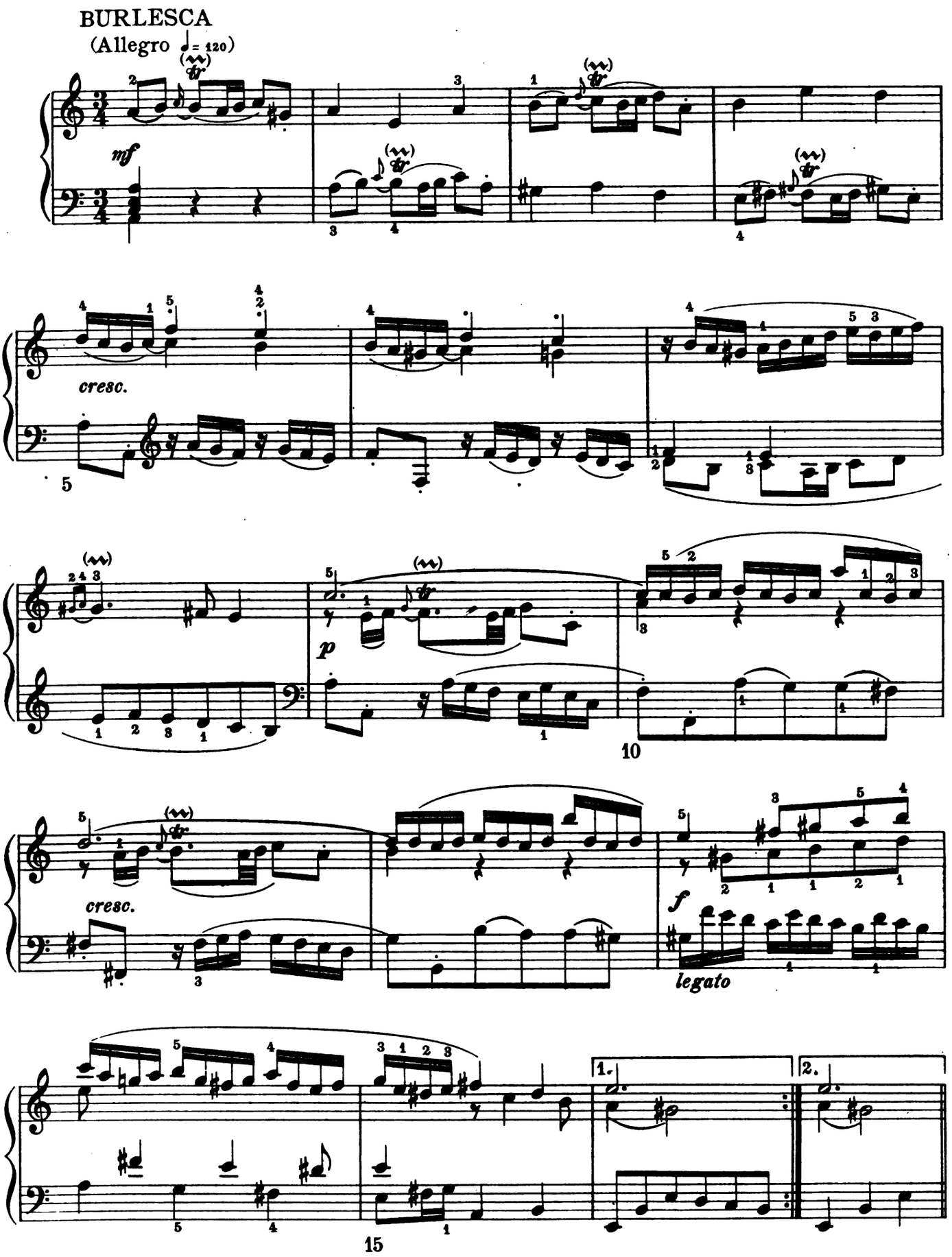

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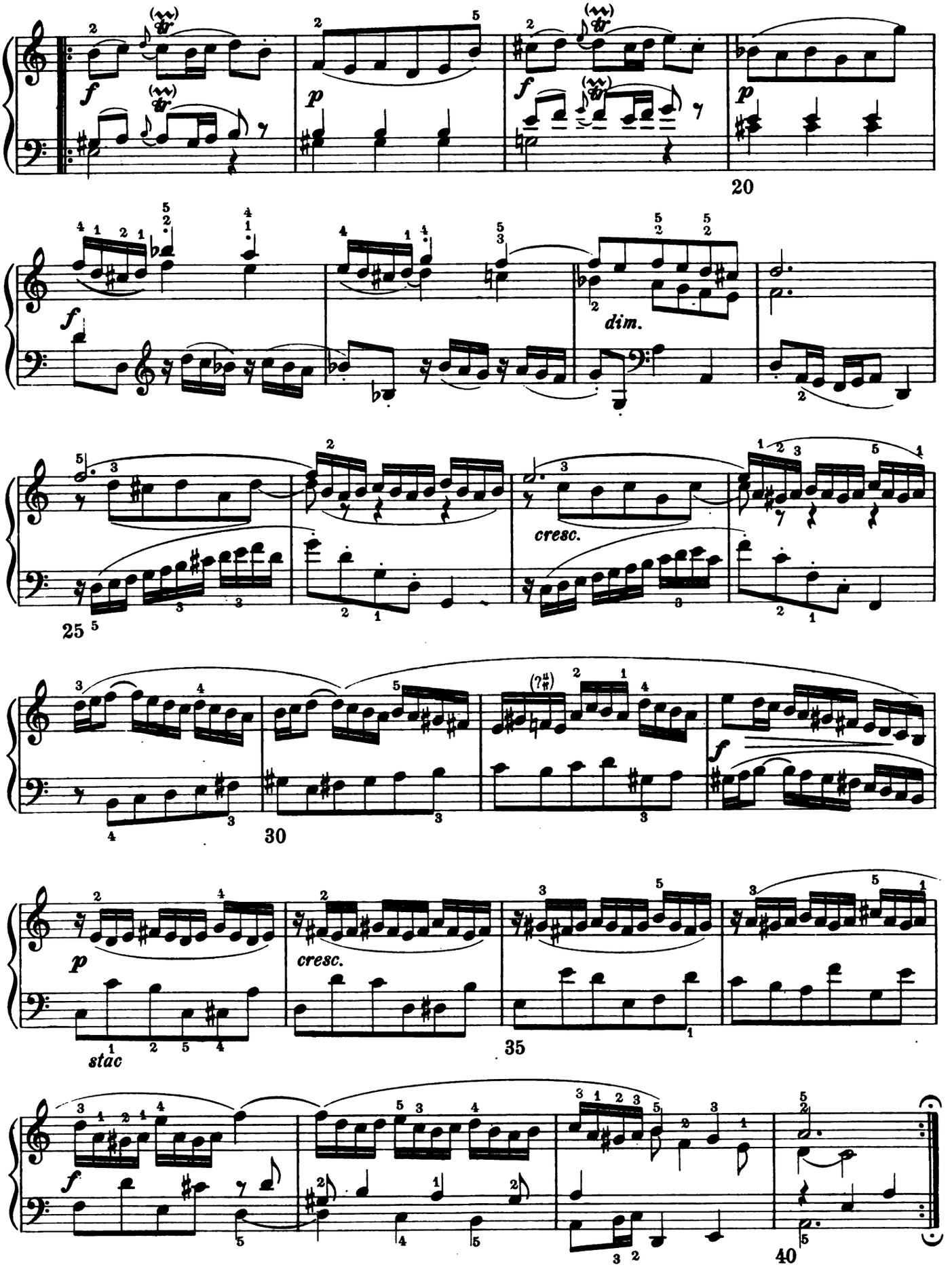
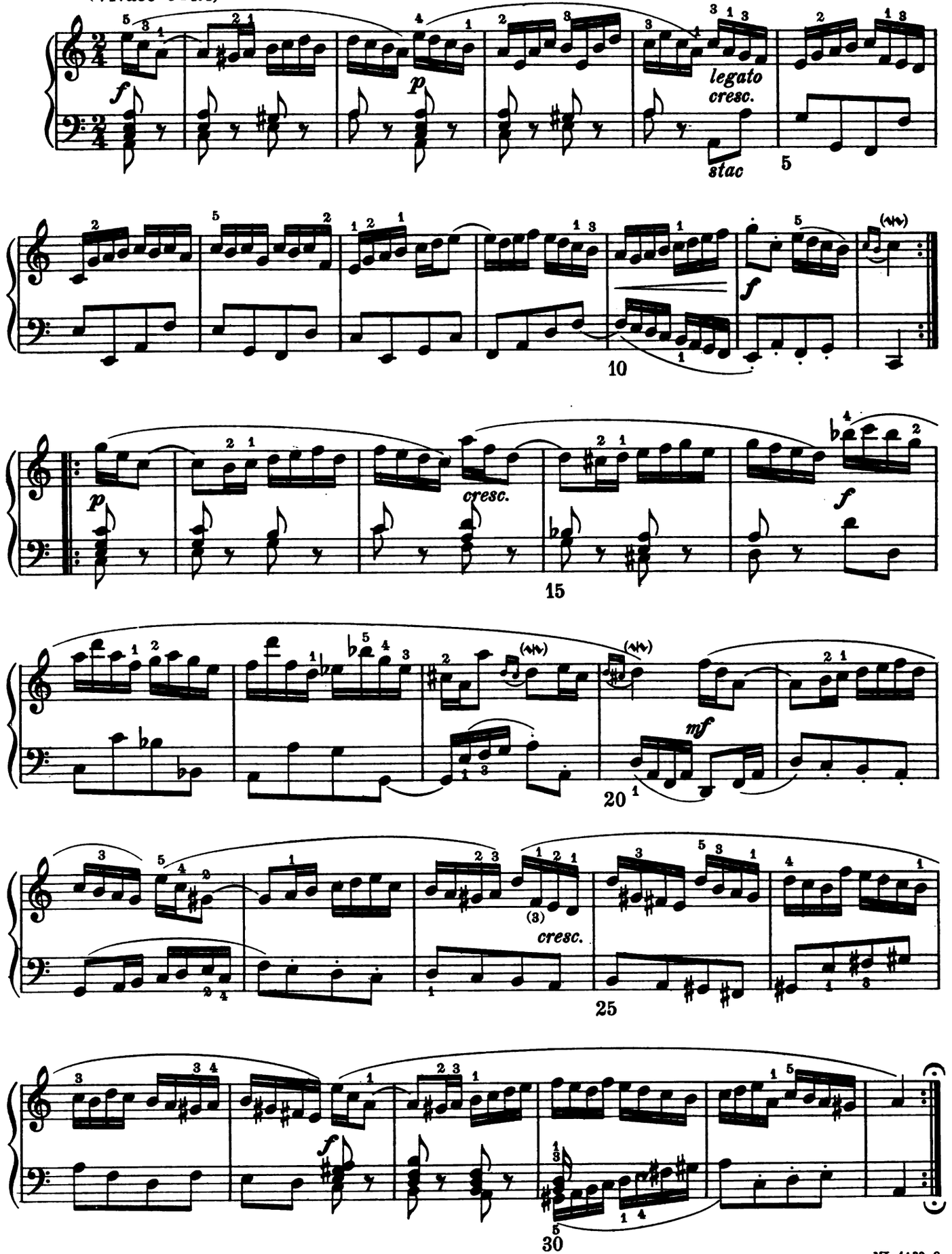


Digitized by Google

SCHERZO

(Vivace ♩= 104)



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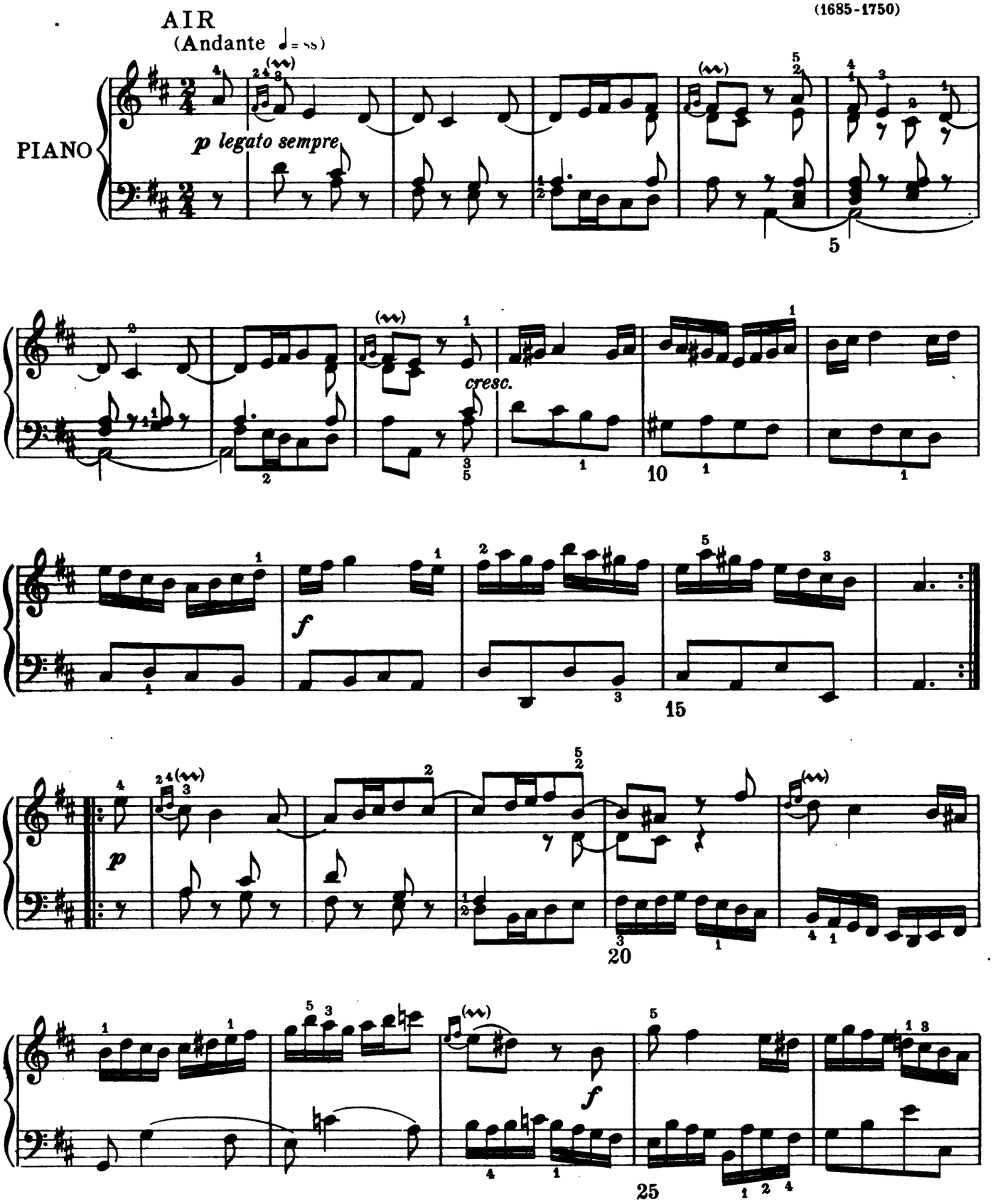
AIR AND MINUET, in D major

From the Fourth Partita

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)



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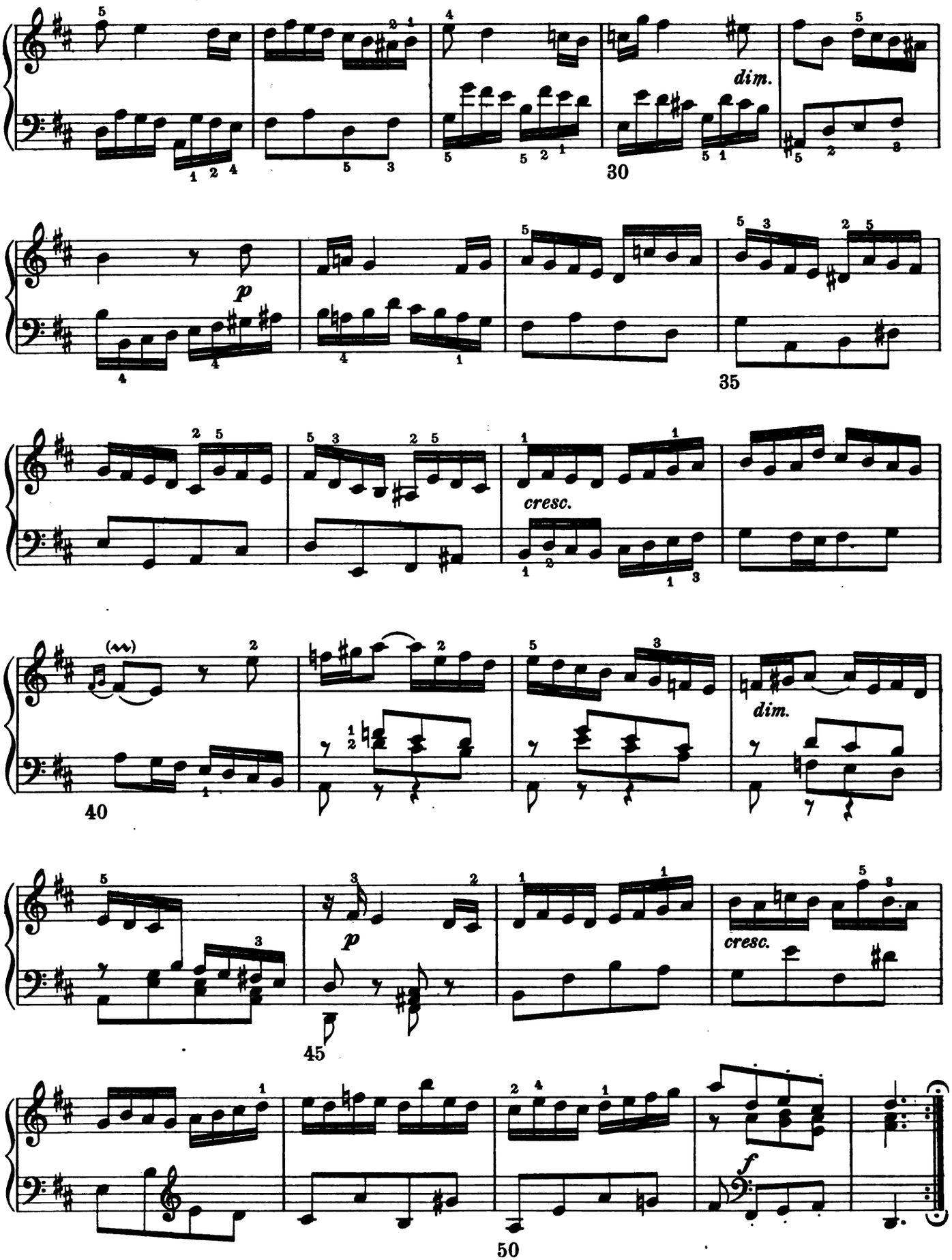

ML-1440-8
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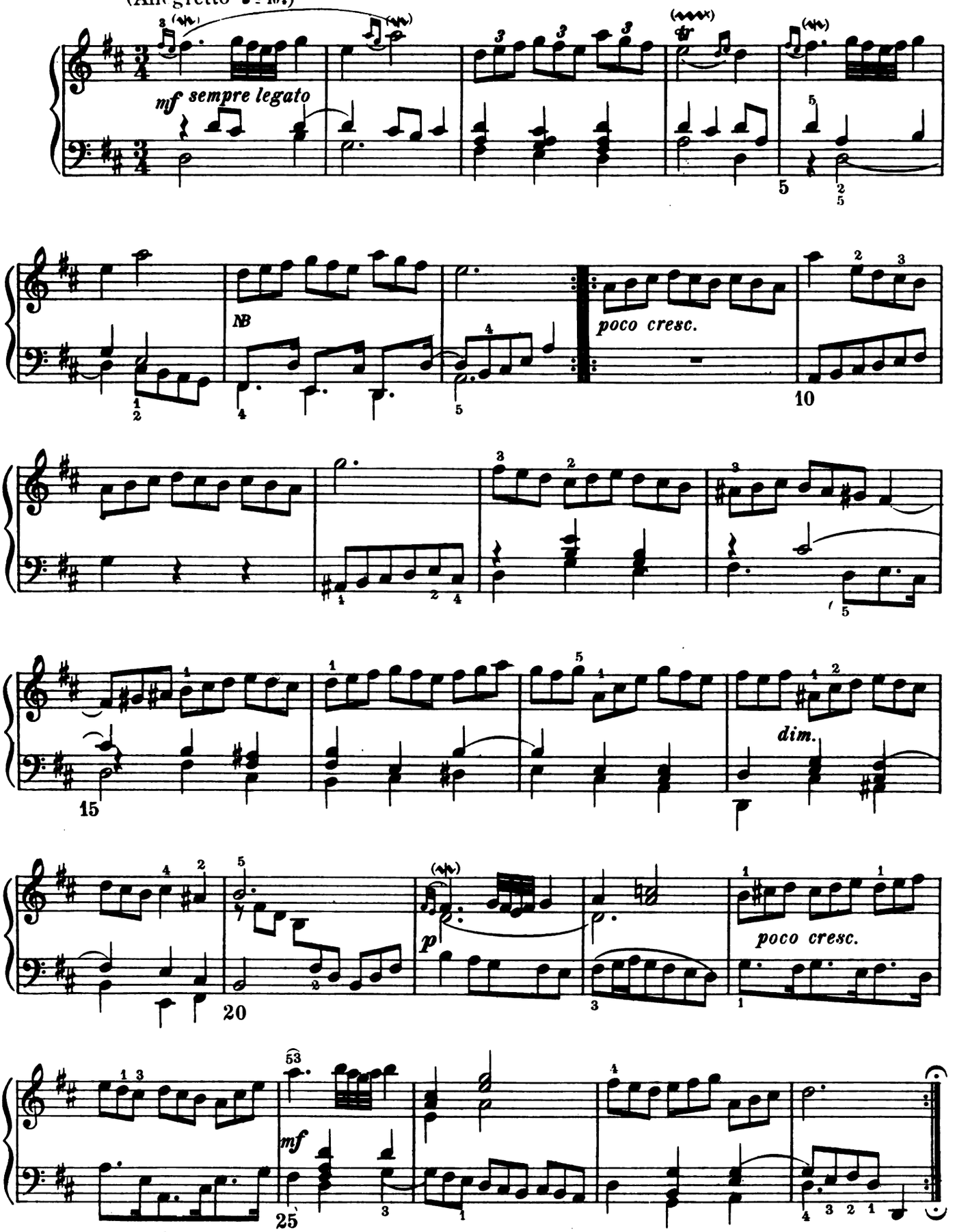
MINUET

(Allegretto ♩ = 104)



NB The 16th notes in the bass must be played with (not after) the third note of the triplet.

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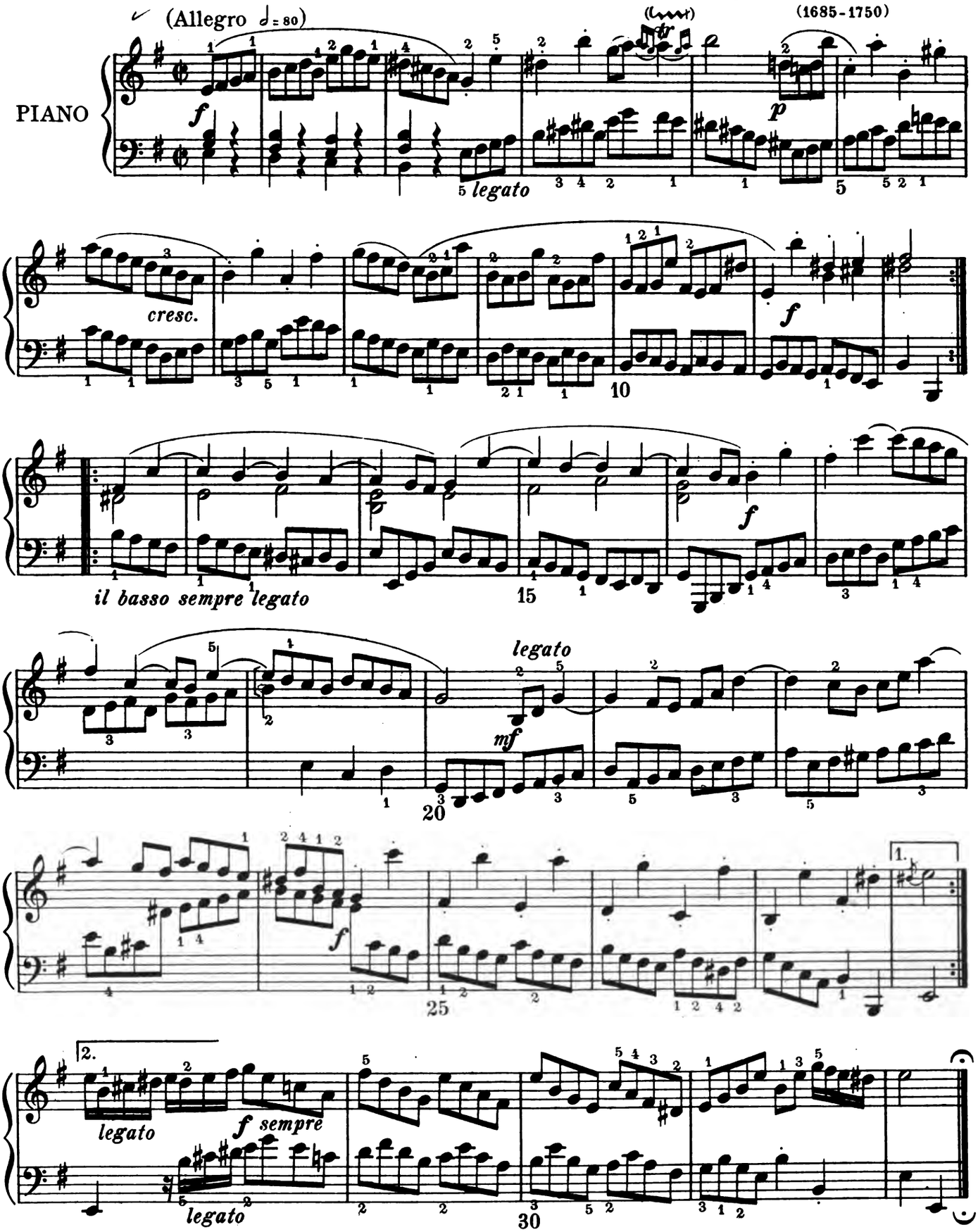
AIR, in E minor

From the Sixth Partita

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)



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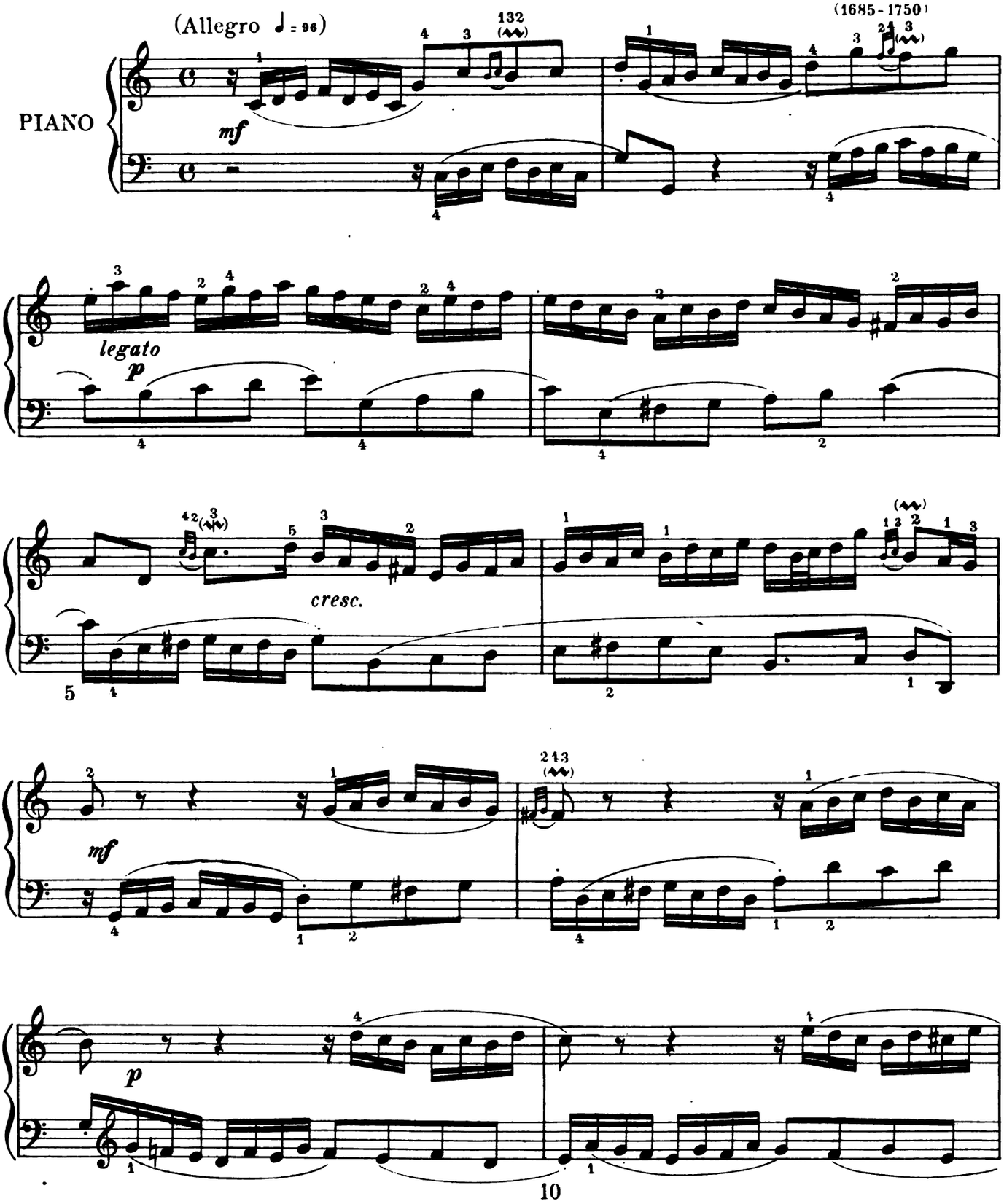
FIFTEEN INVENTIONS AND SYMPHONIES

INVENTION I, in C major

Edited by Ebenezer Prout

JOHANN SEBASTIAN BACH
(1685-1750)



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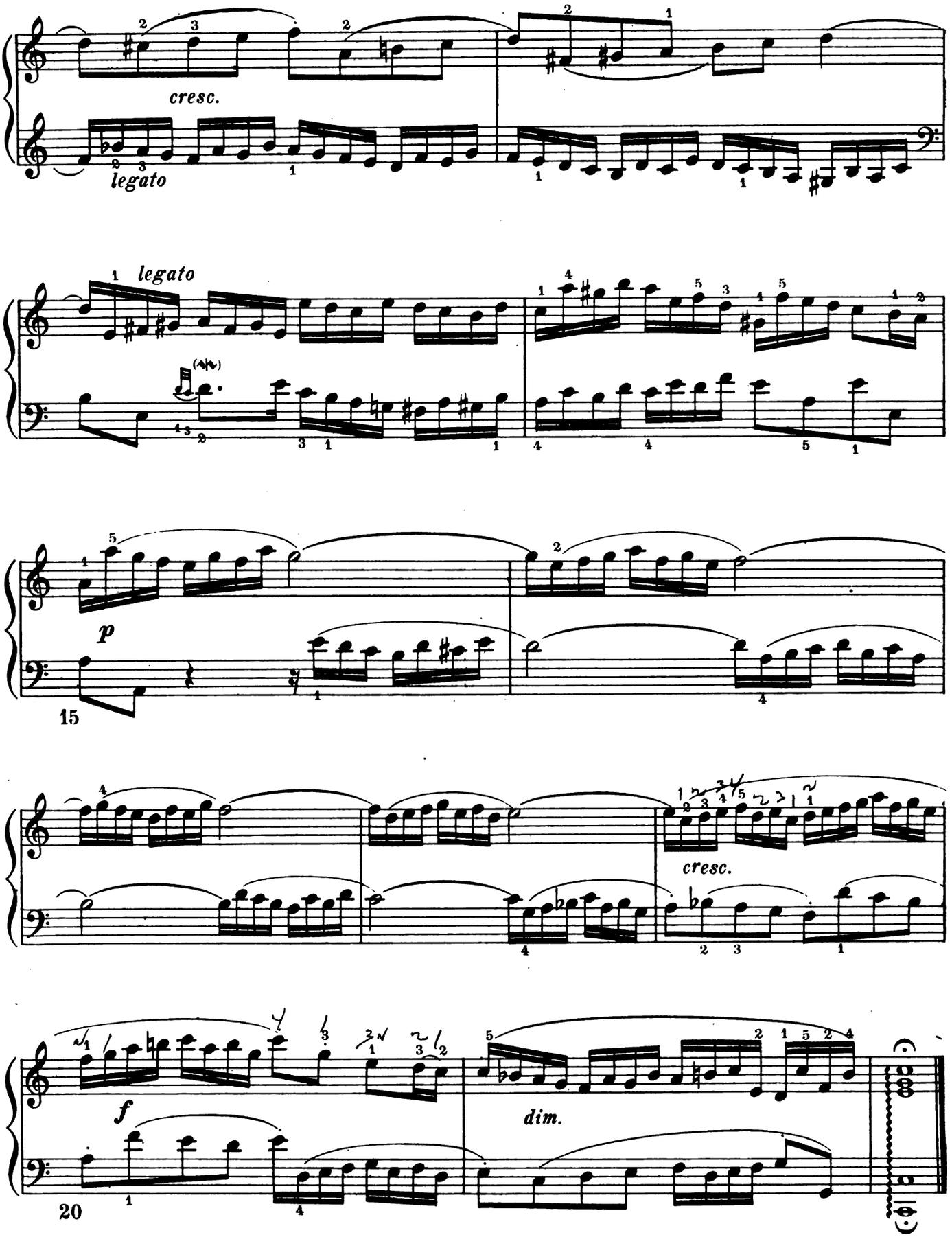

ML-1442-60
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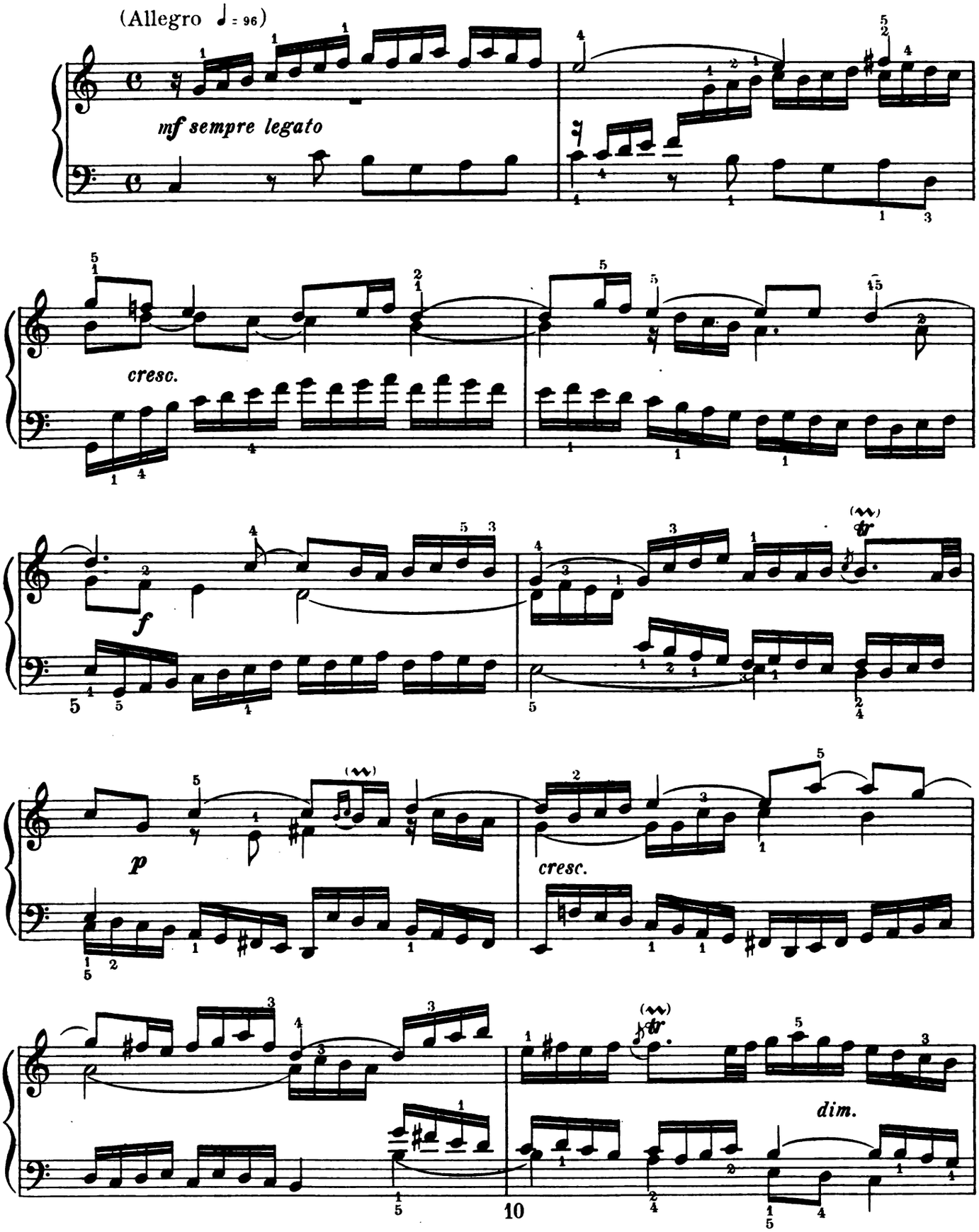
SYMPHONY I, in C major



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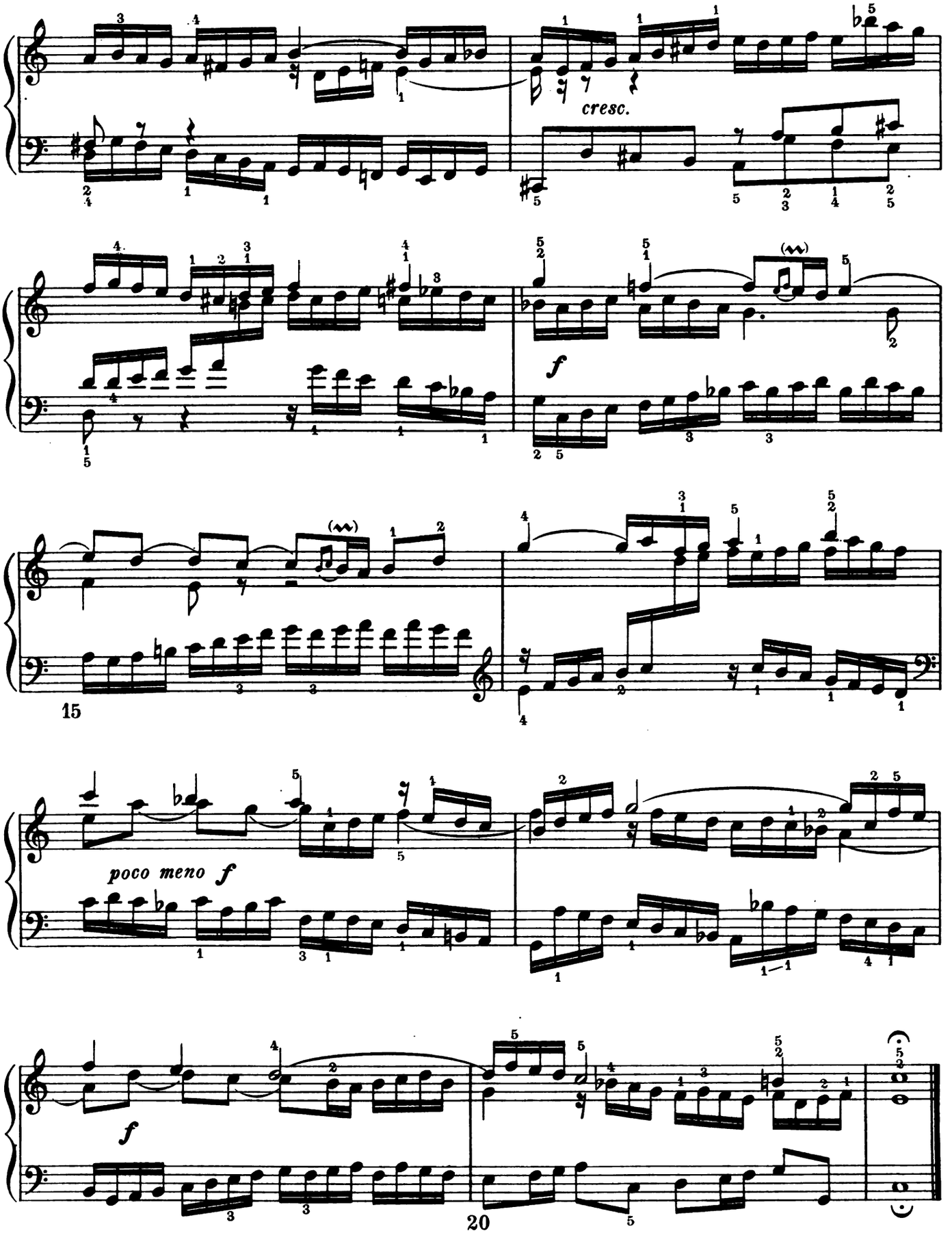

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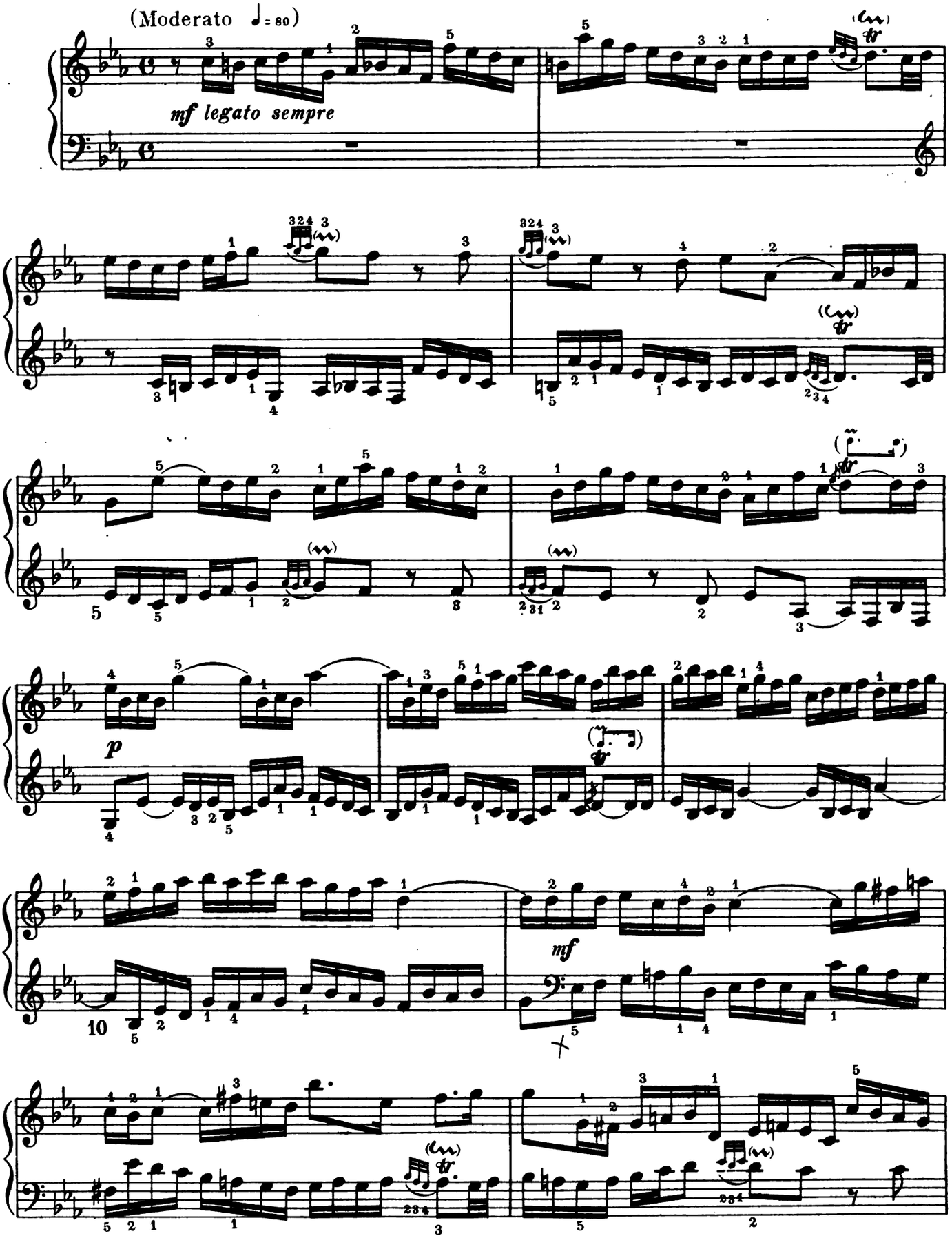
INVENTION II, in C minor



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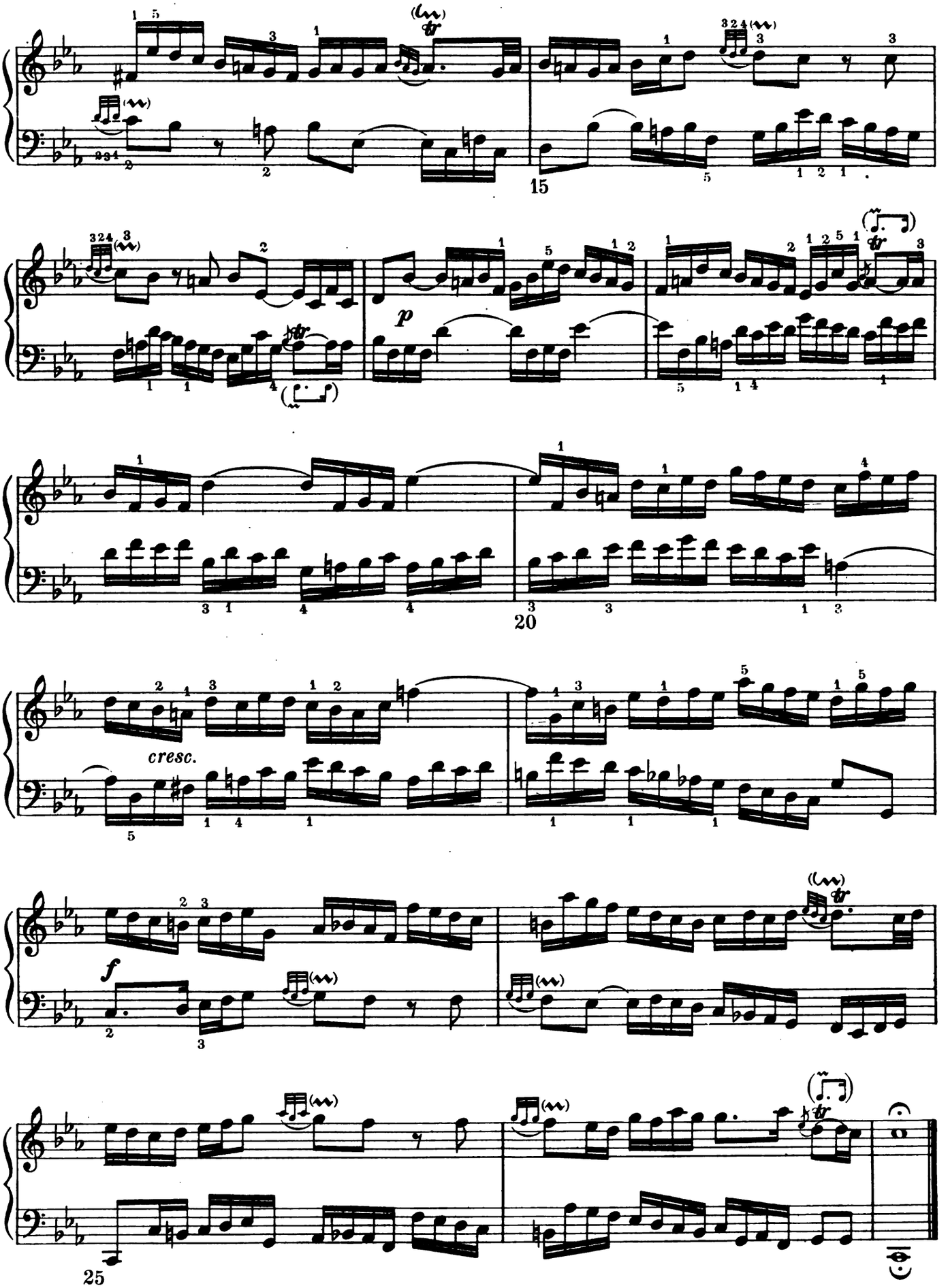

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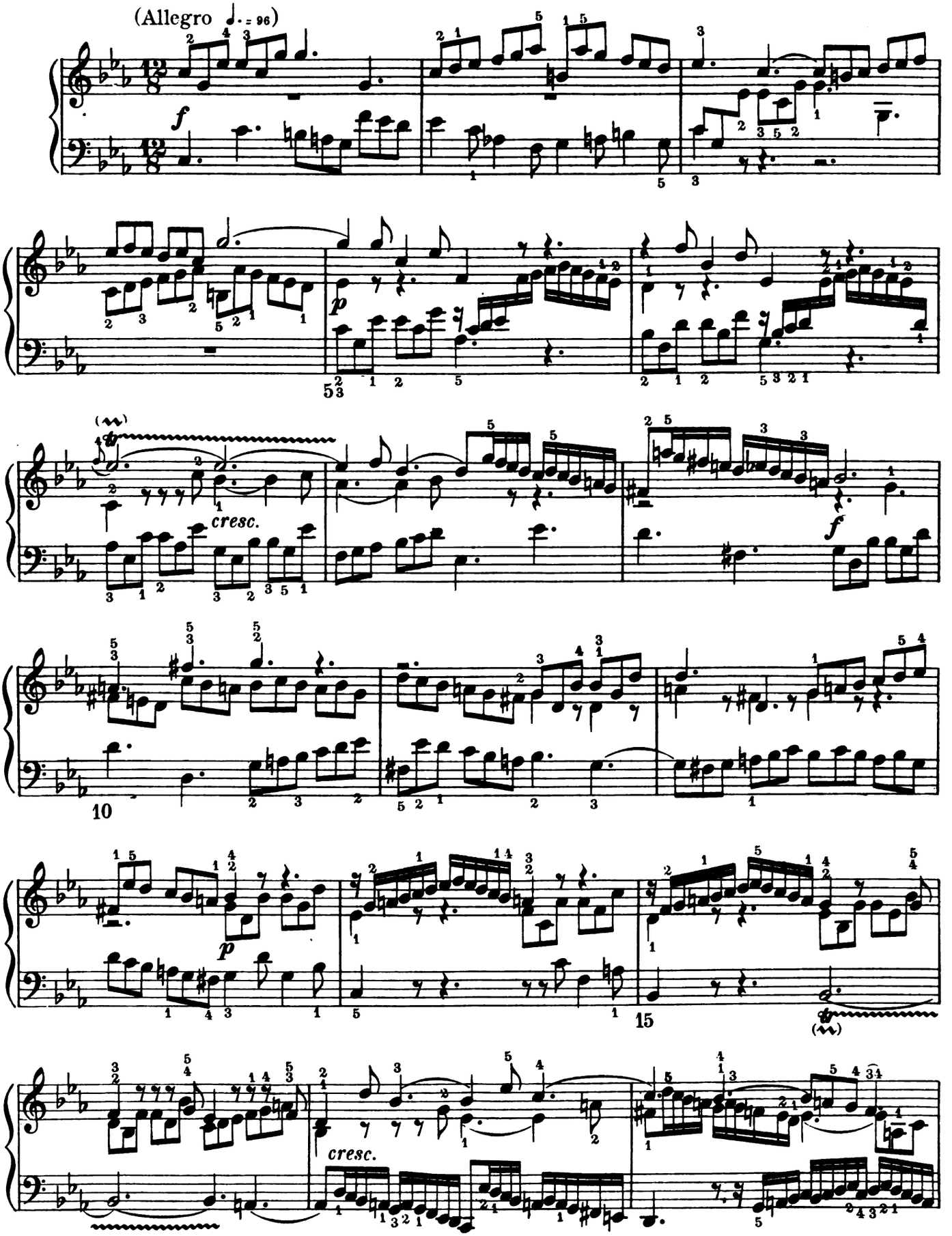
SYMPHONY II, in C minor



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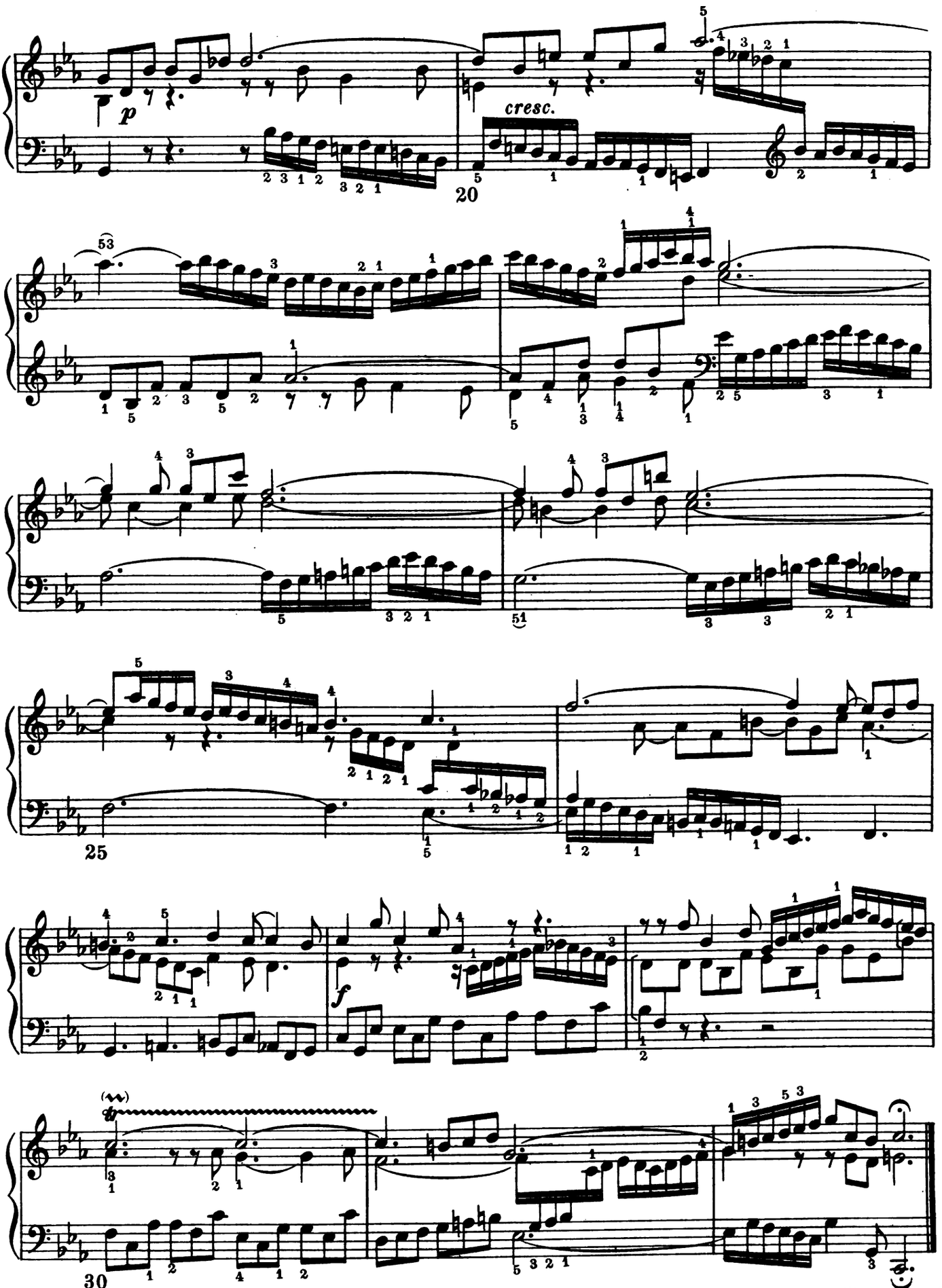

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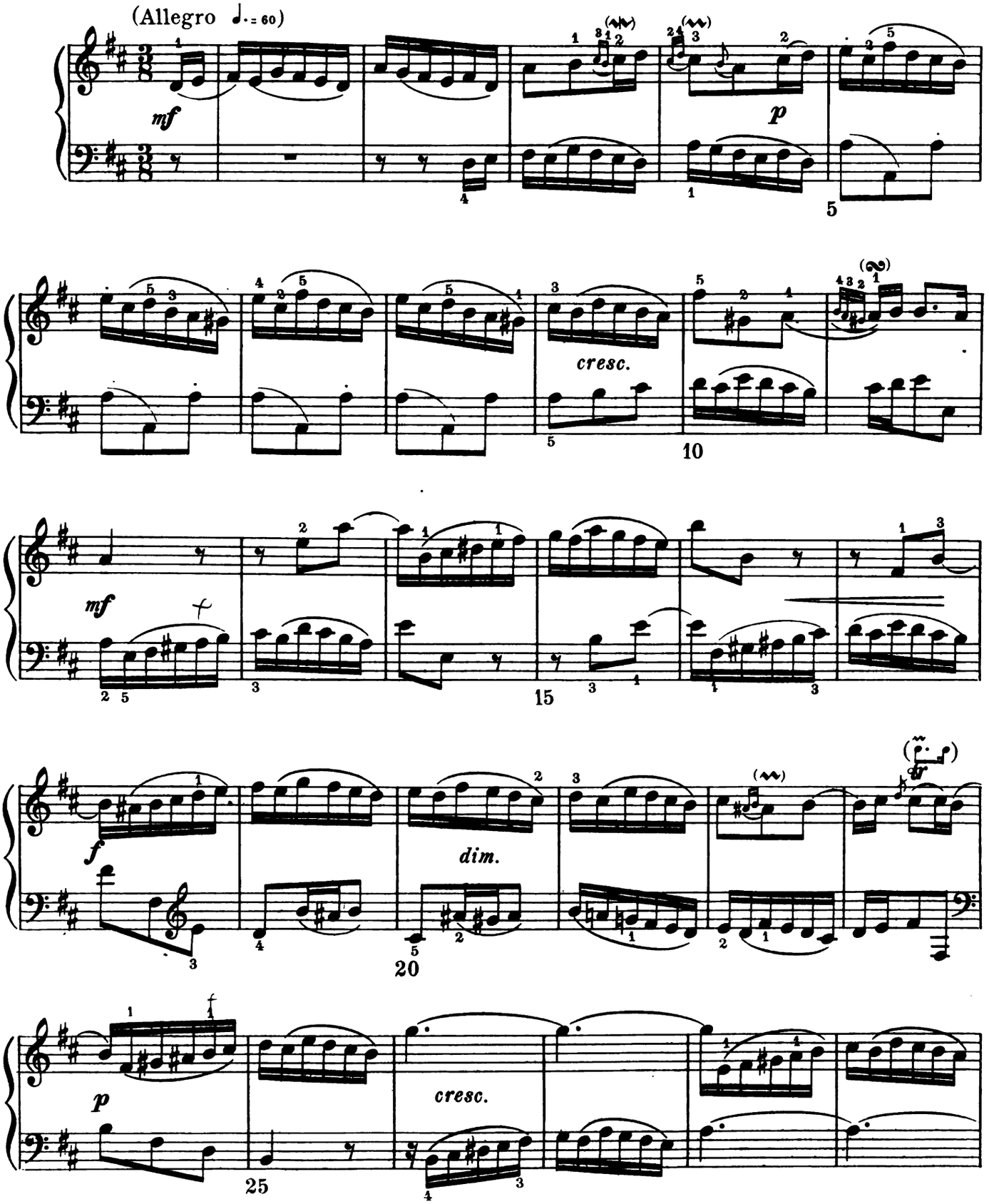
INVENTION III, in D major



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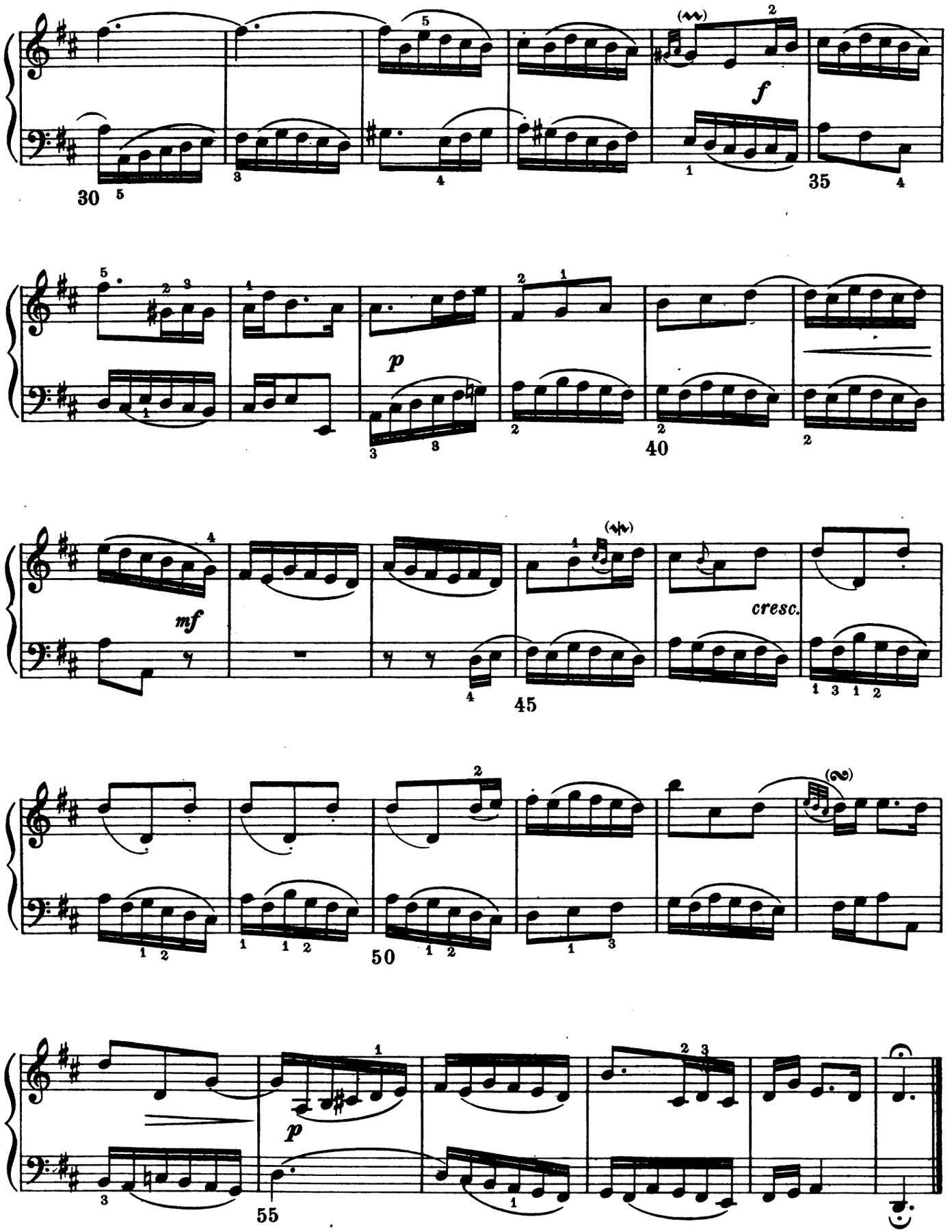

ML-1442-60
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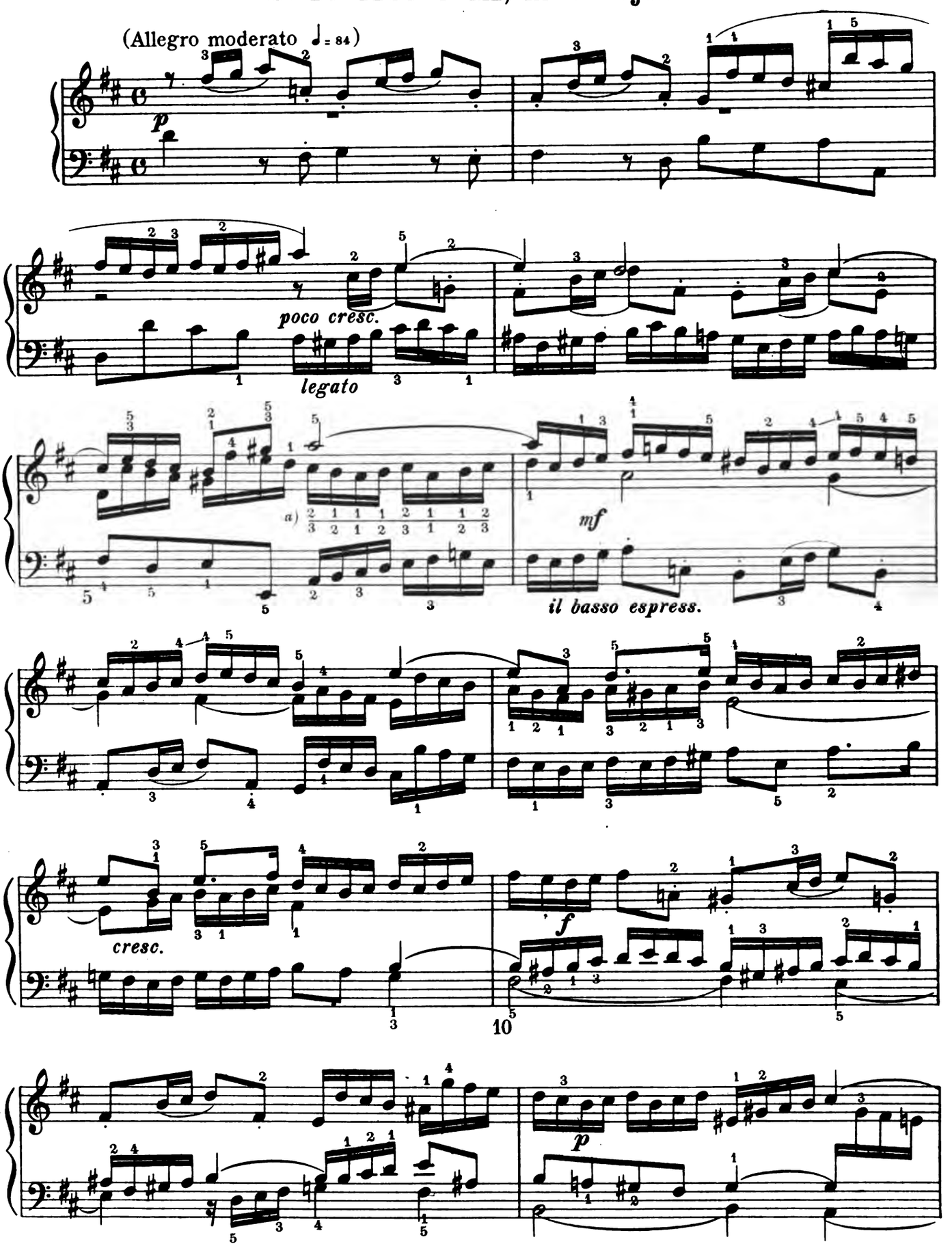
SYMPHONY III, in D major



a) The lower fingering is the better; the upper is for small hands.

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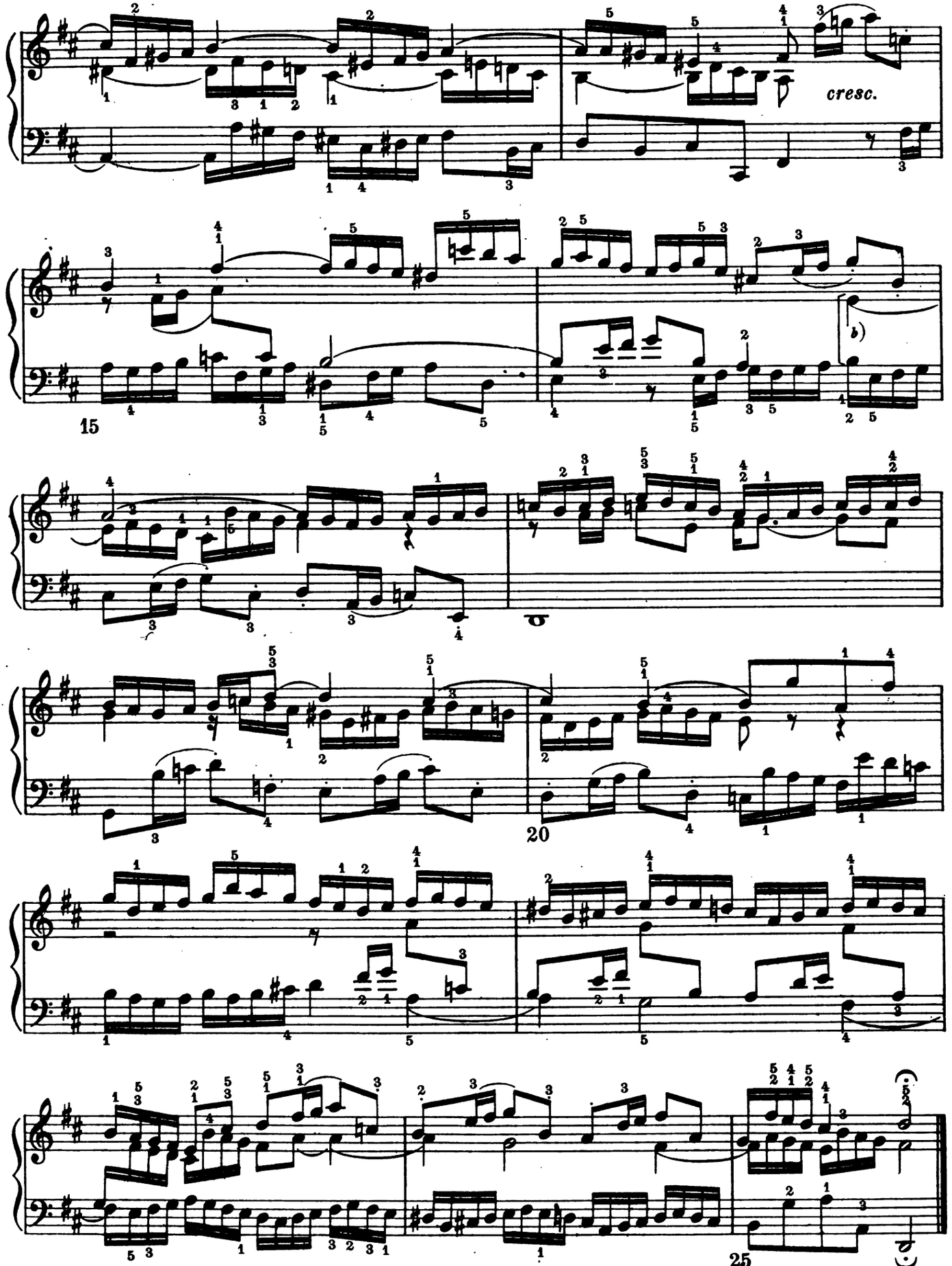

b) This note must be struck by the left hand, and then taken by the right, without striking it again.

ML-1442-60
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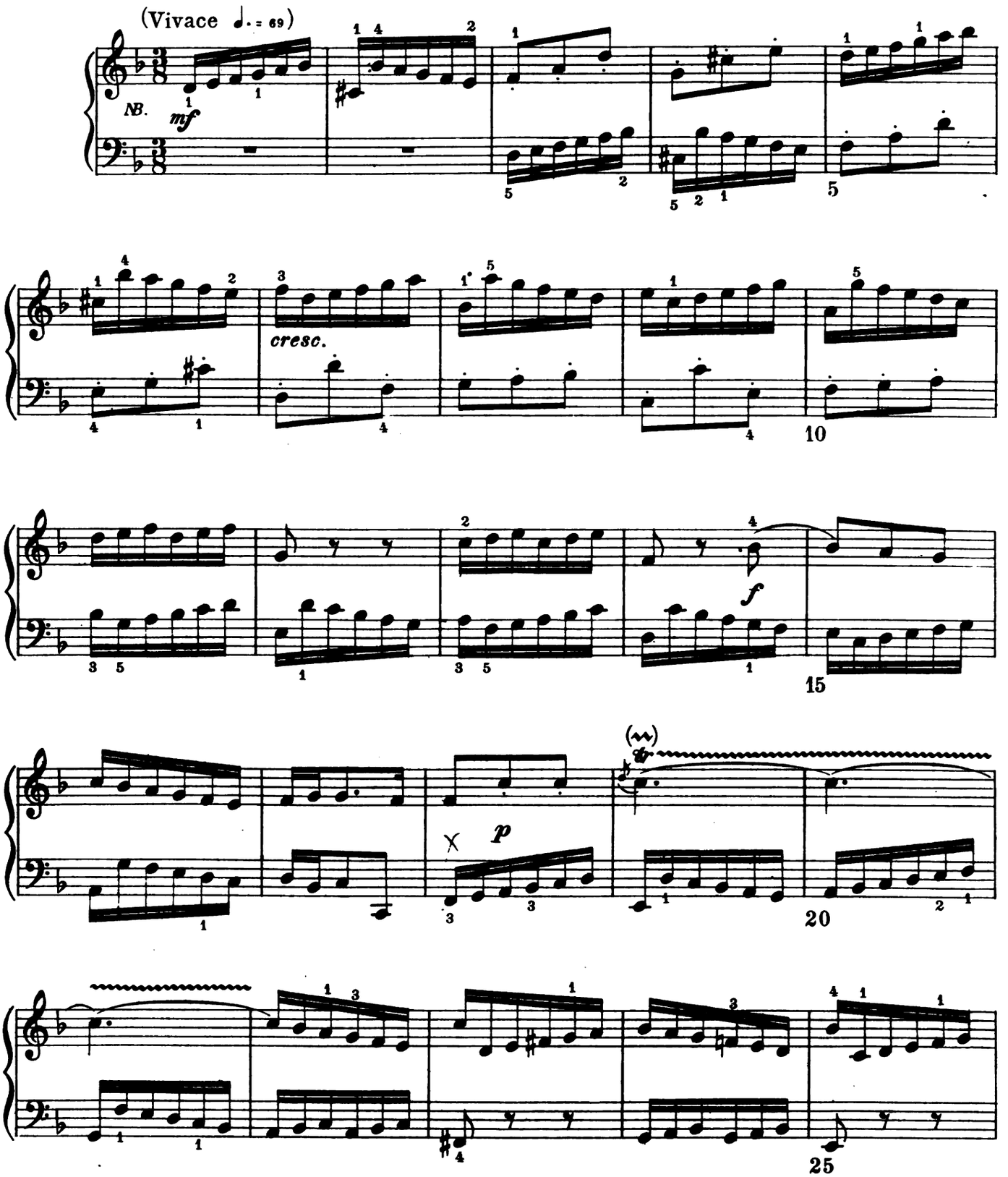
INVENTION IV, in D minor



NB. The whole of this movement, except where otherwise marked to be played legato. (Ed.)

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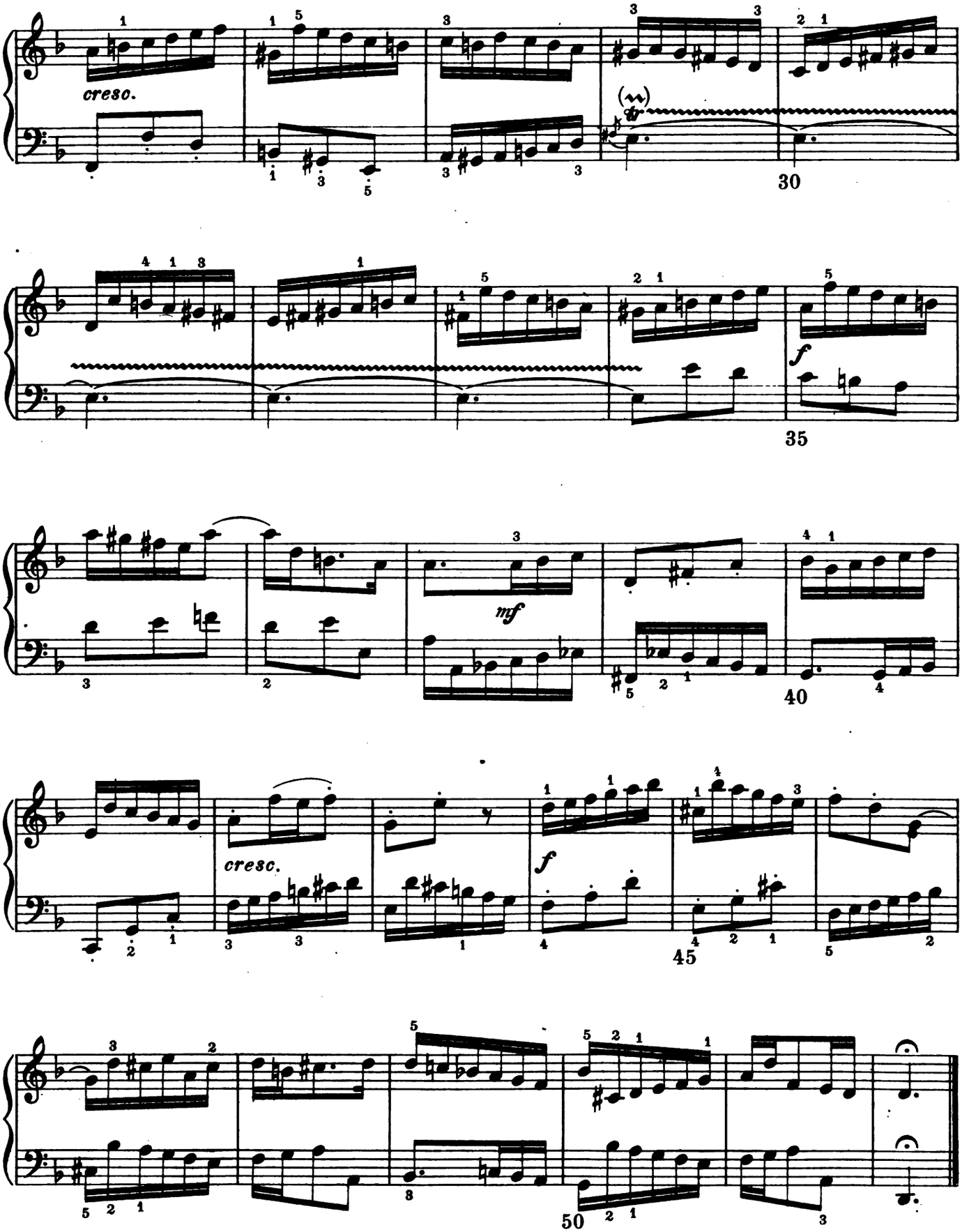

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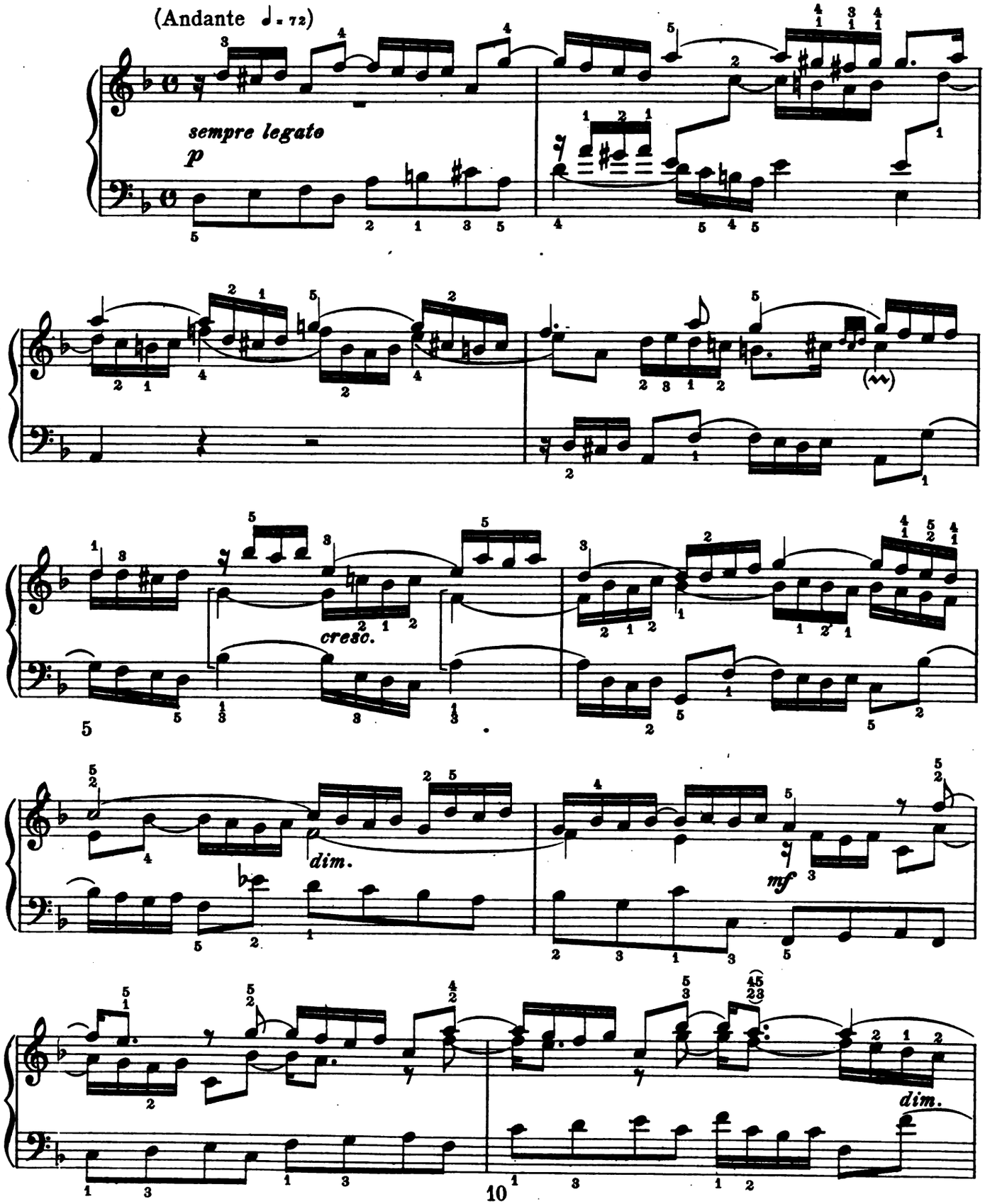
SYMPHONY IV, in D minor



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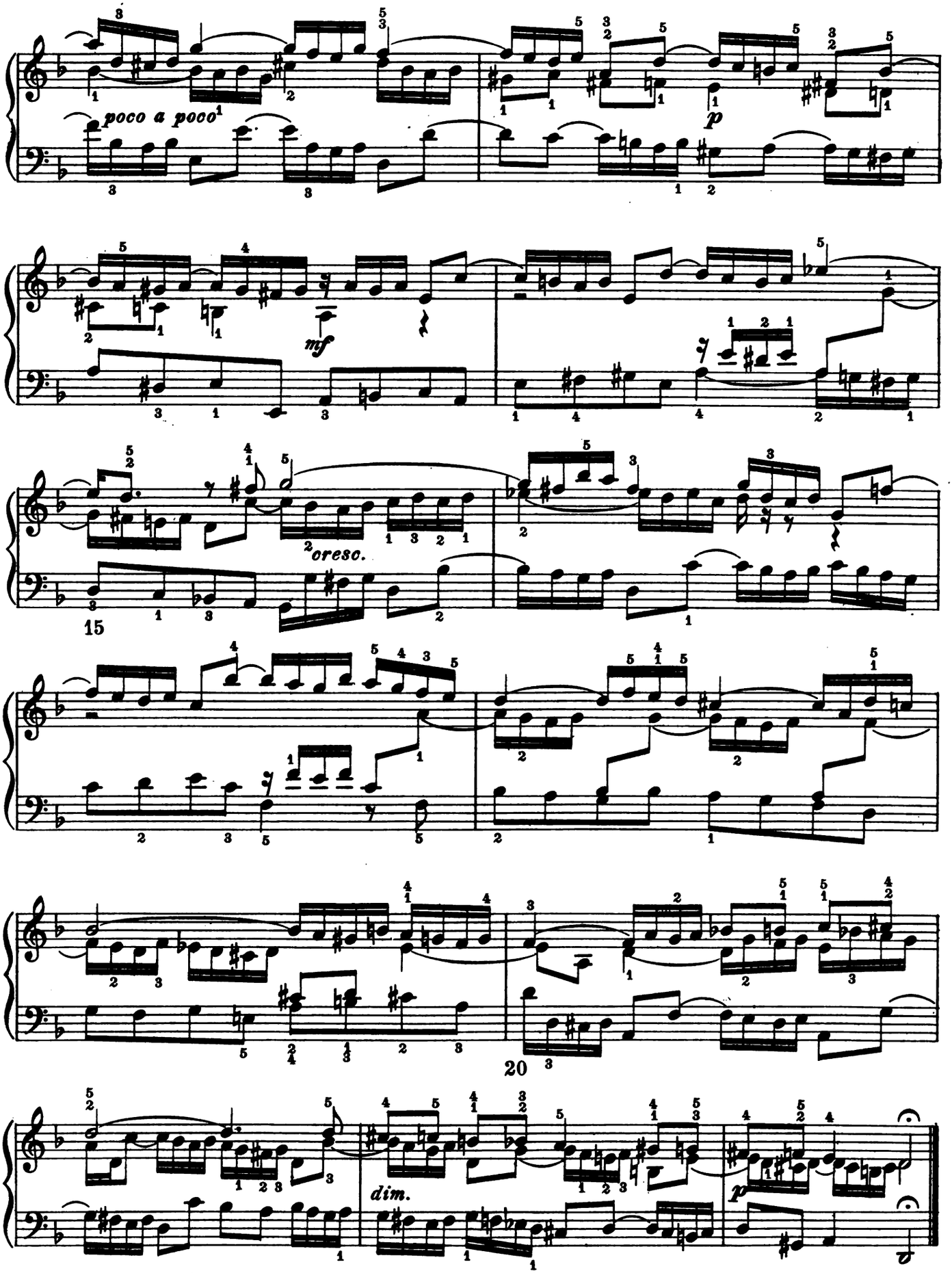

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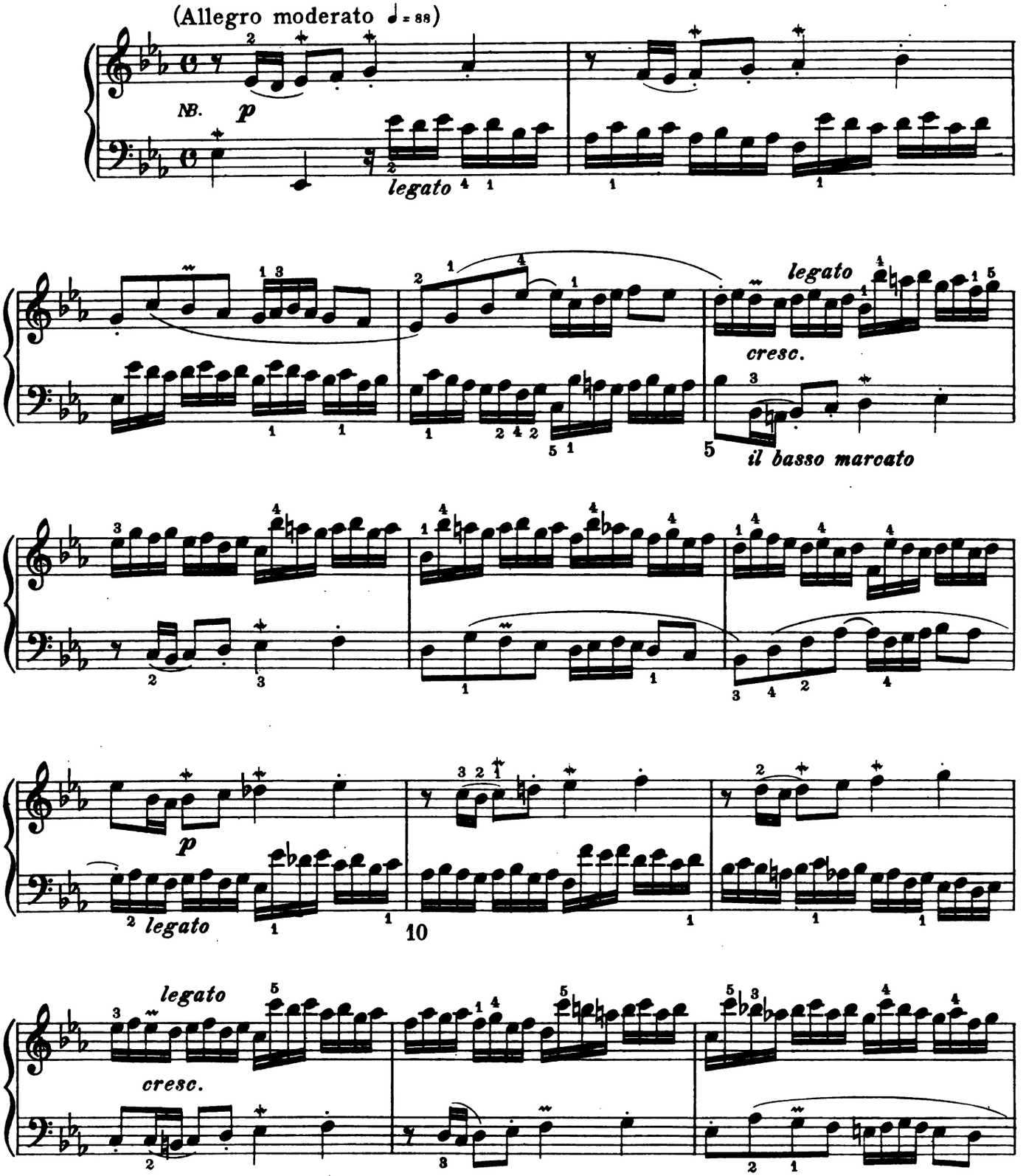
INVENTION V, in E♭ major



NB. The small ~ are only found in one autograph; the others have as the only ornament the shake in the last bar. The editor recommends the omission of all the others, which are inserted in smaller type for the sake of completeness.

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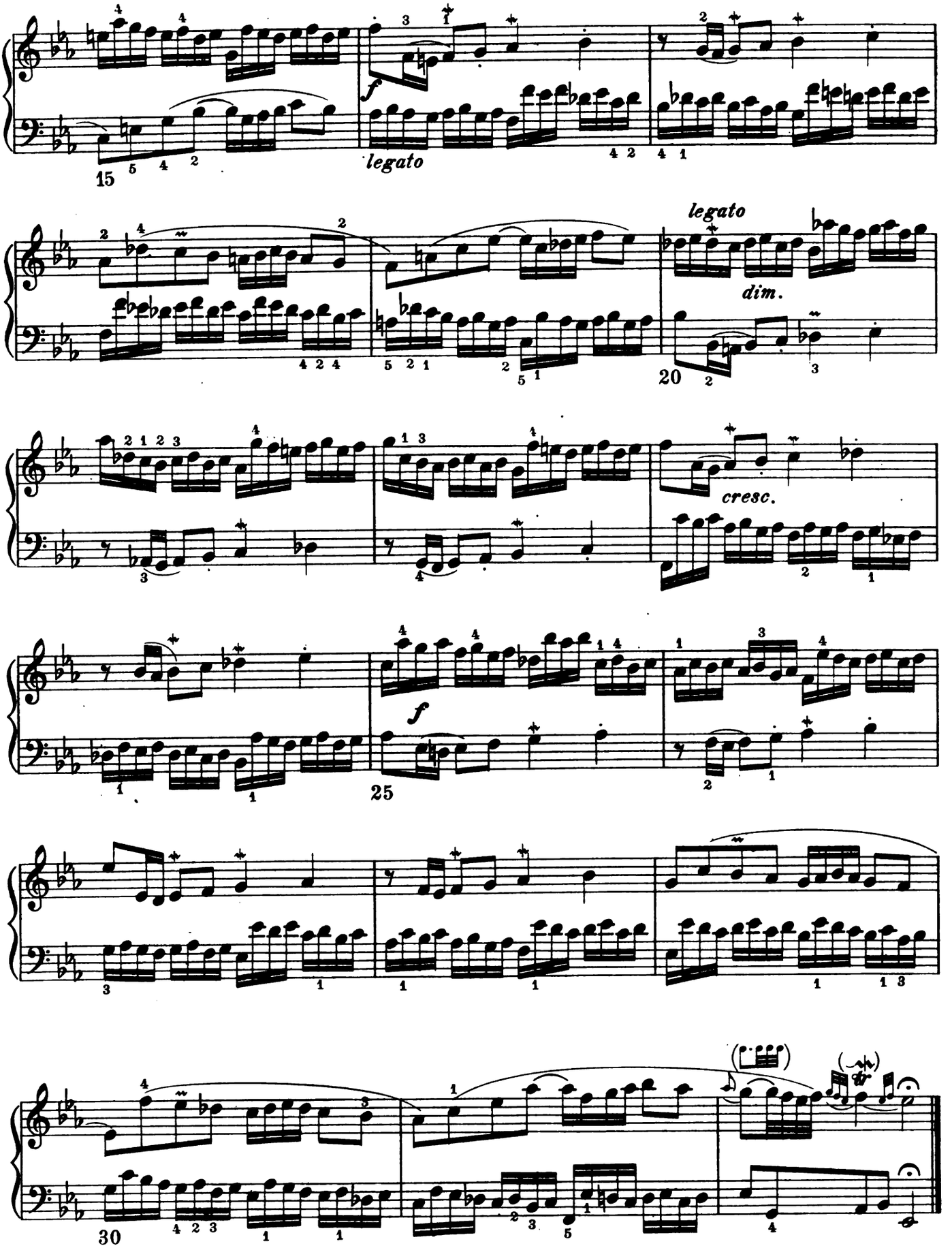

ML - 1442 - 60
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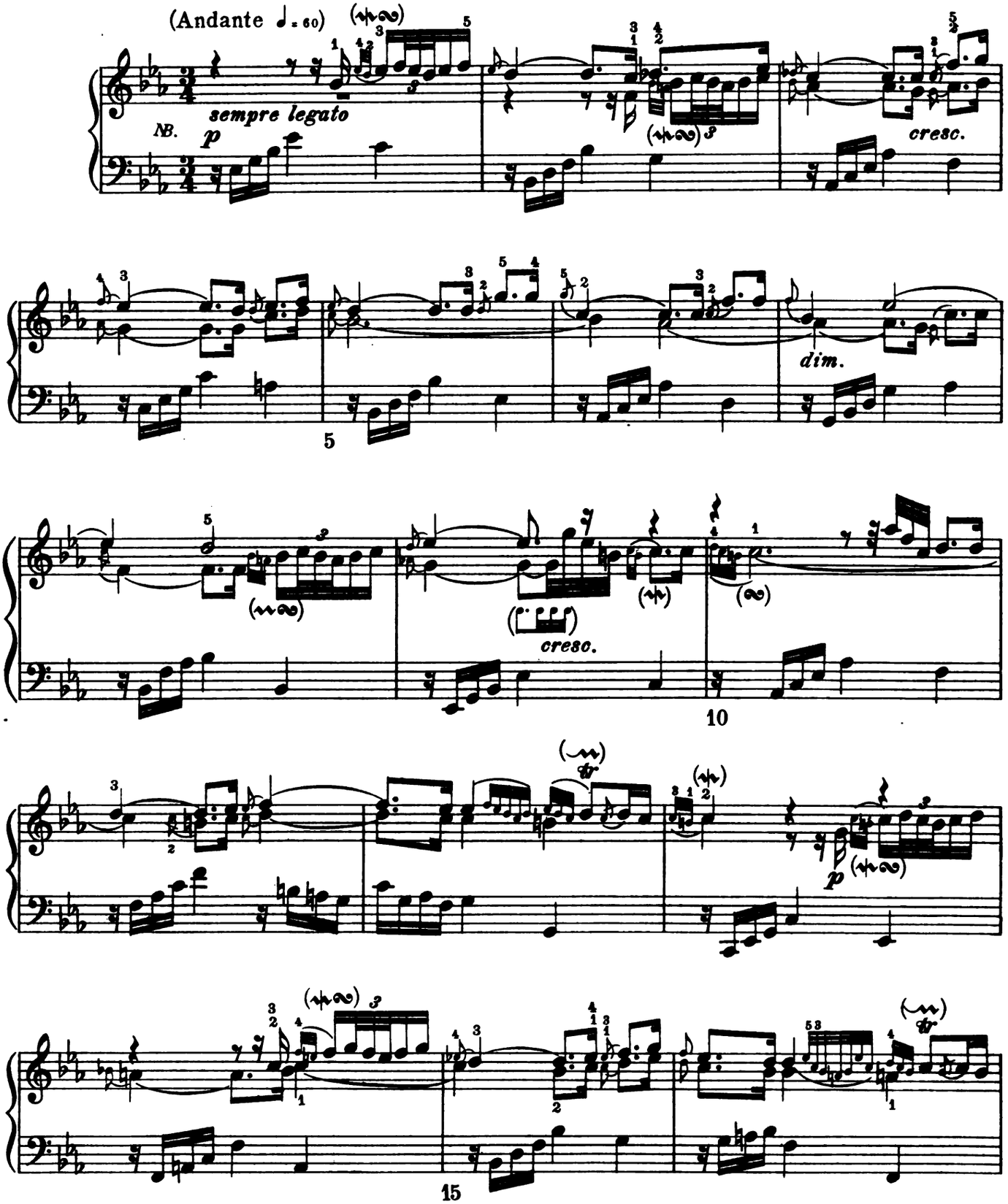
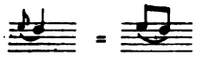
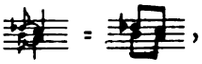
SYMPHONY V, in Eb major



NB. In this piece we meet with long appoggiaturas, which are rather rare with Bach: all small notes without a stroke through the tail are to be played long: e. g. in bar 2  , in bar 8  , and so throughout. The 𝅘𝅥𝅯 must of course be short.

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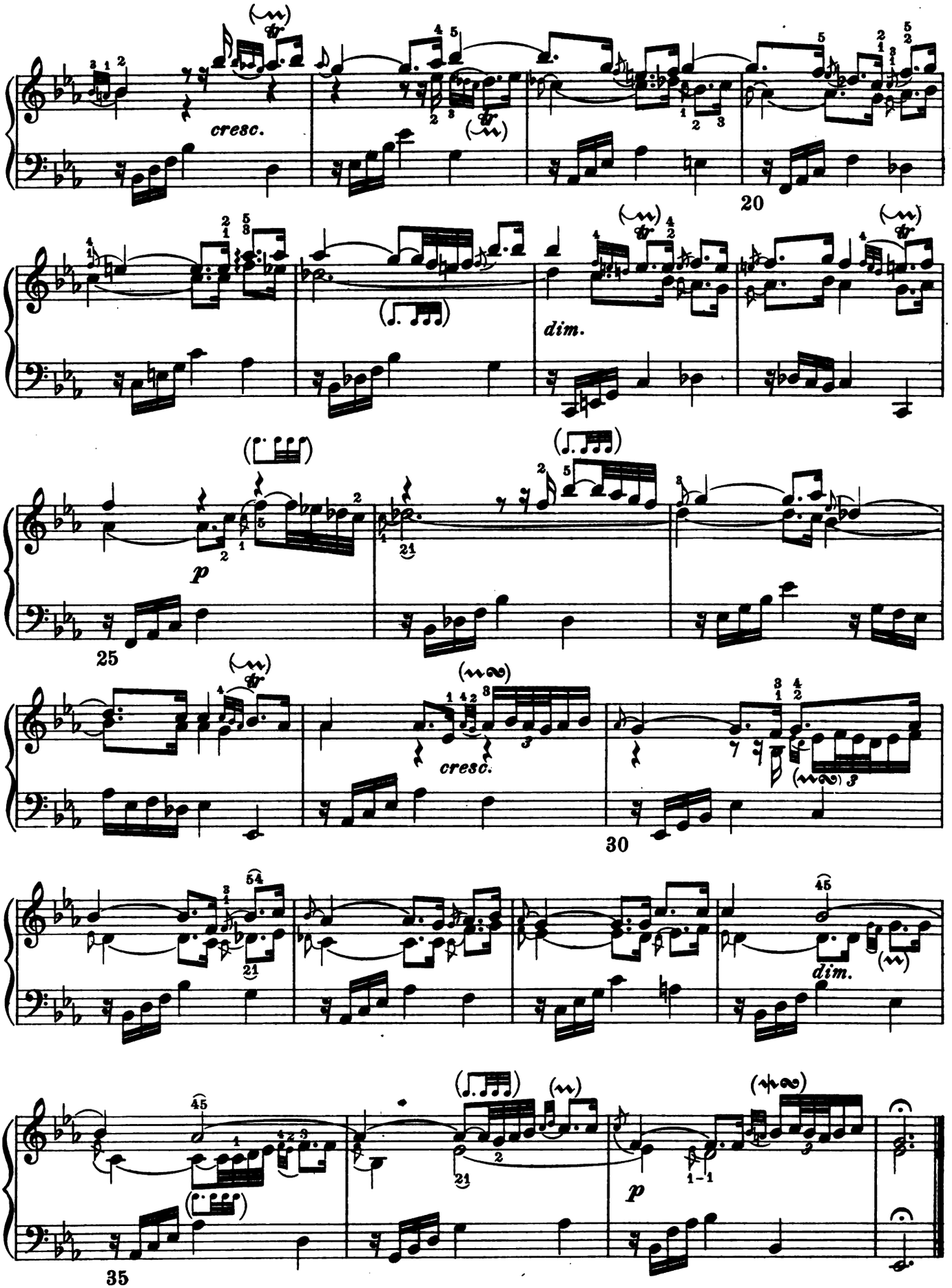

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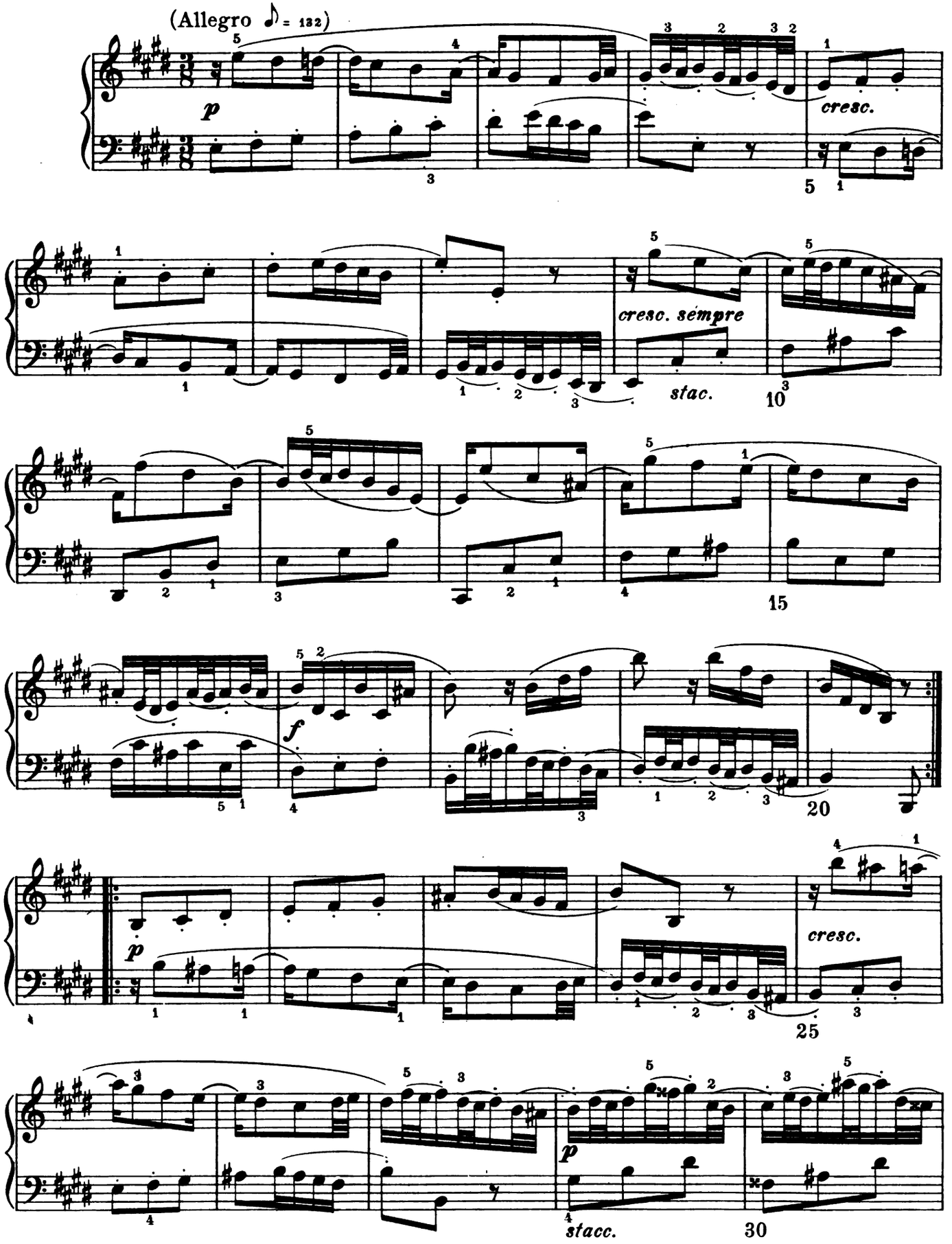
INVENTION VI, in E major



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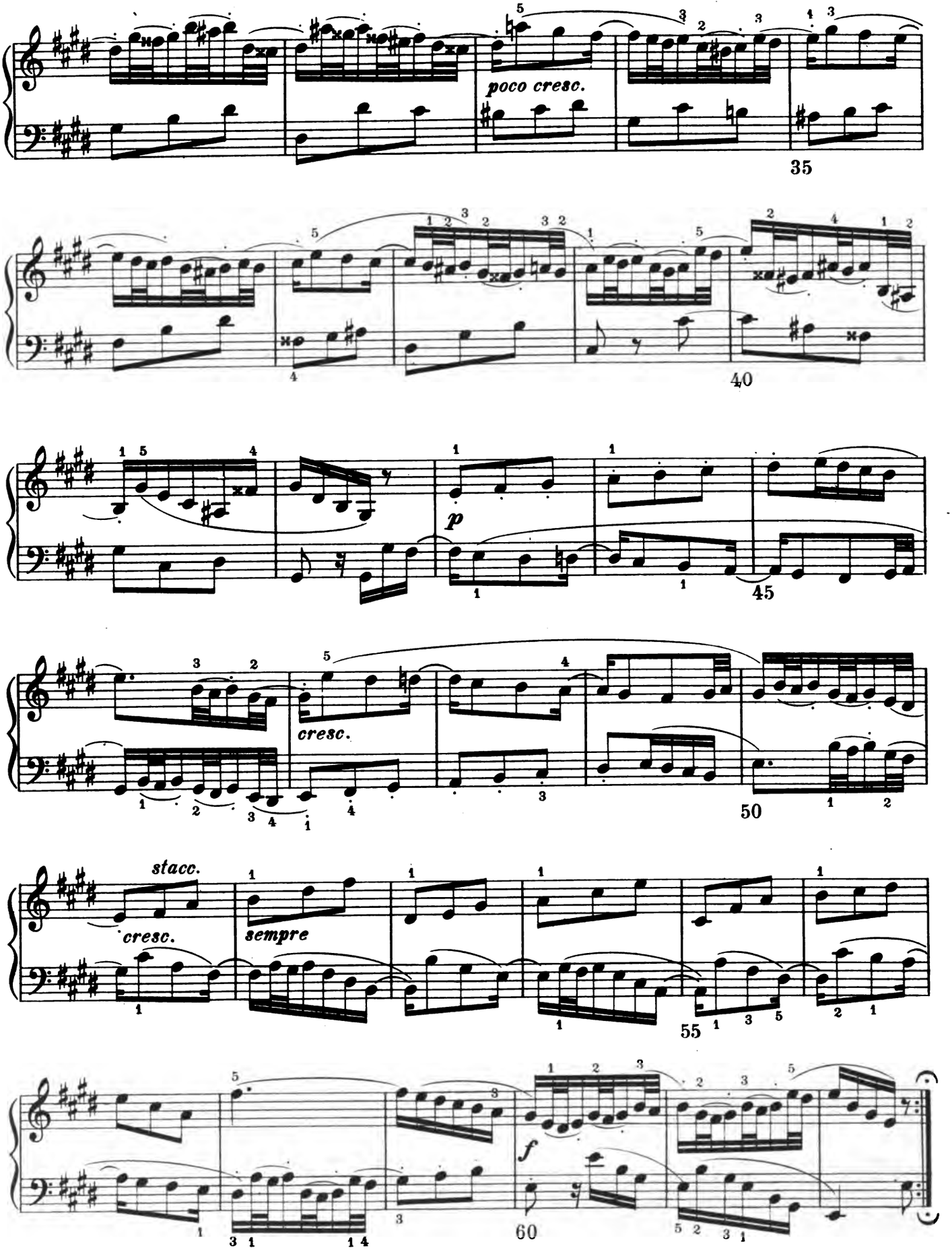

ML-1142-60
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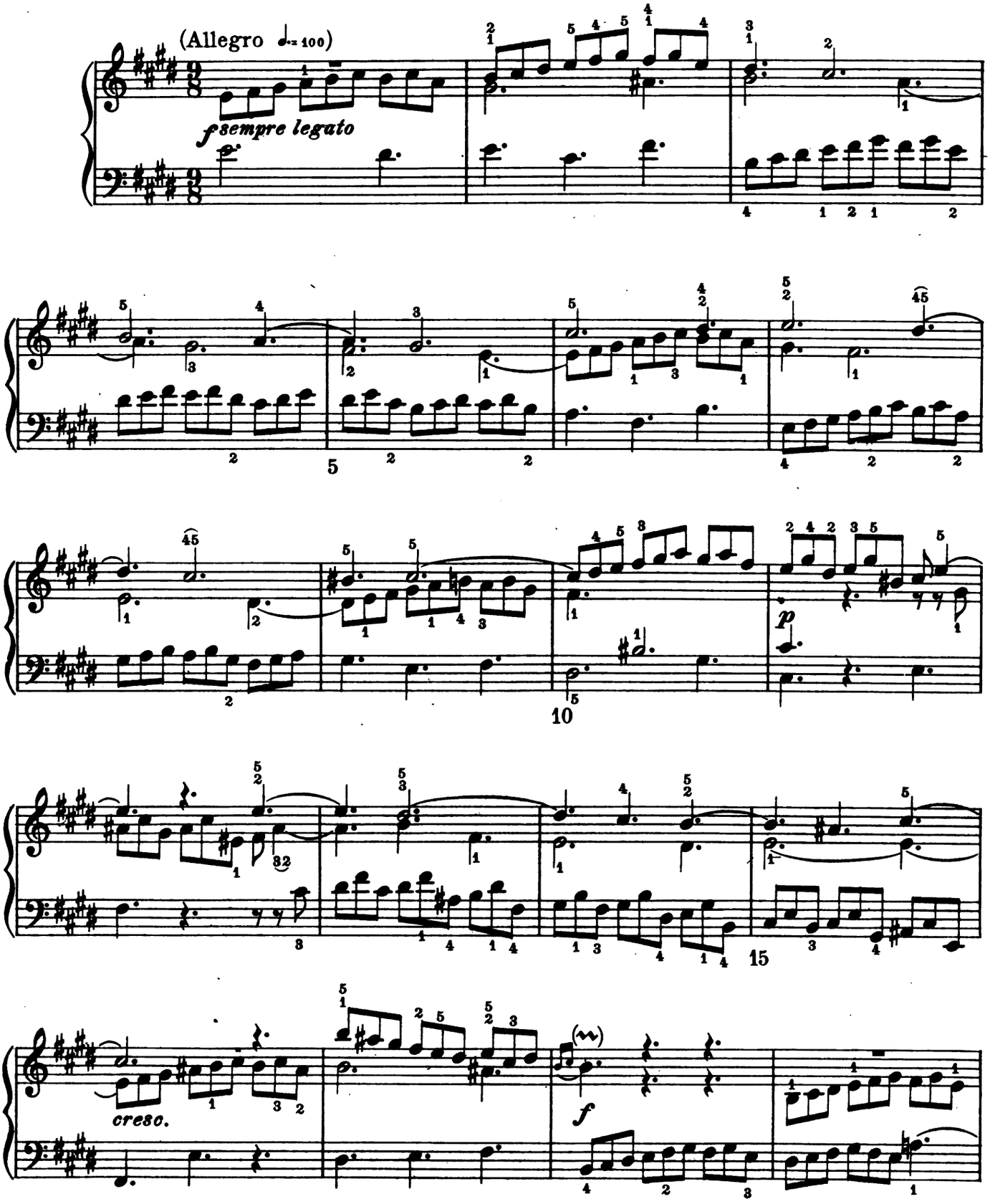
SYMPHONY VI, in E major



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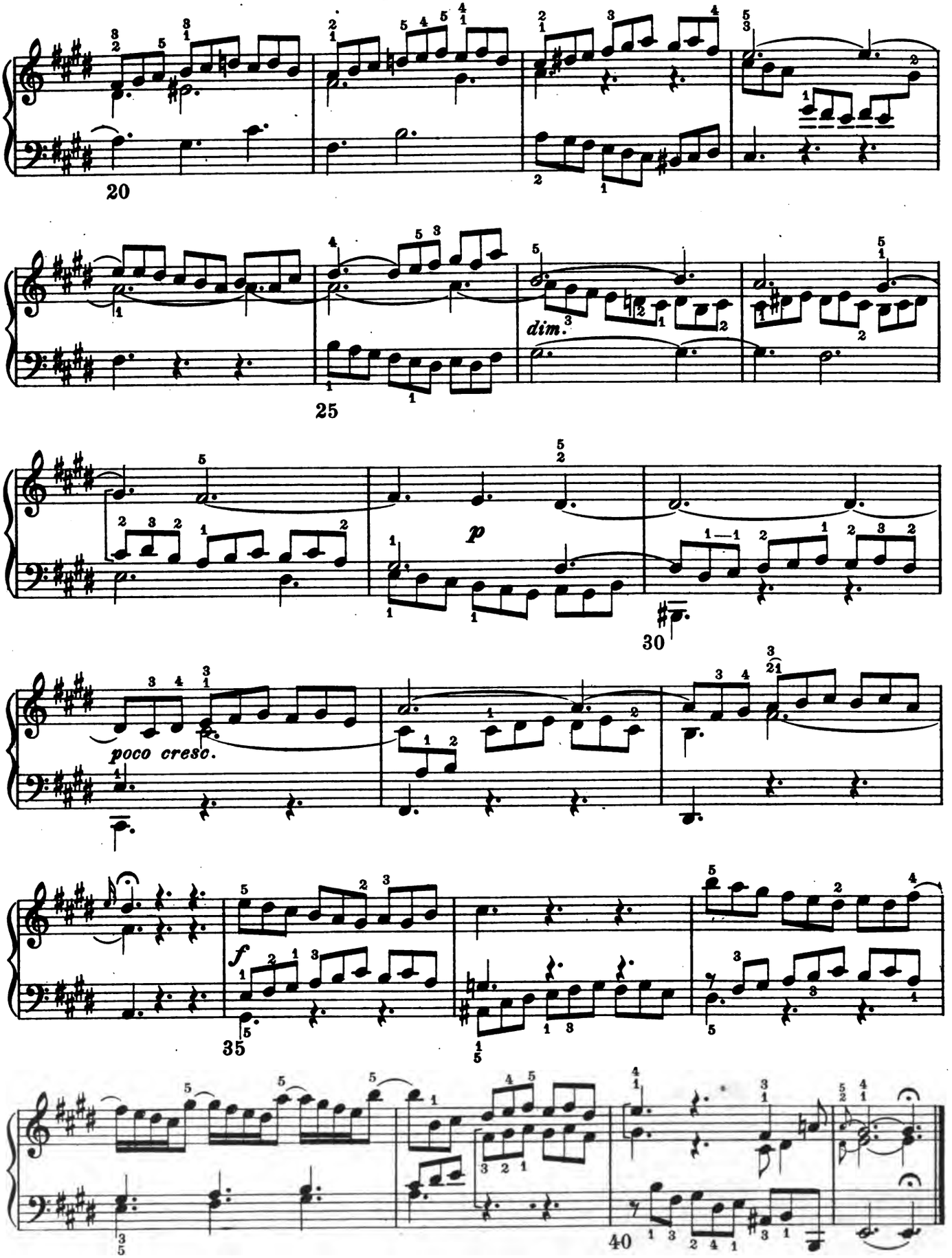

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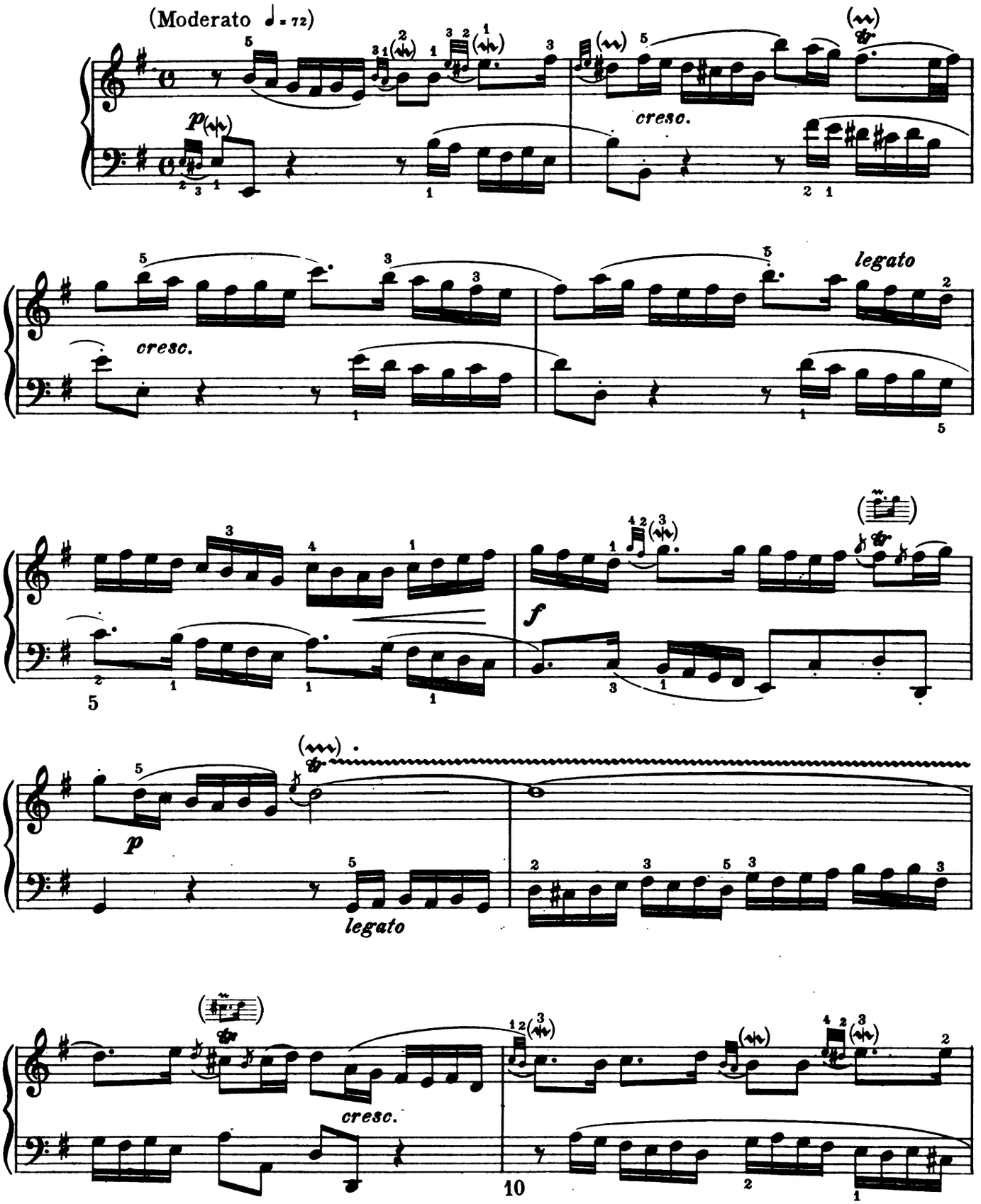
INVENTION VII, in E minor



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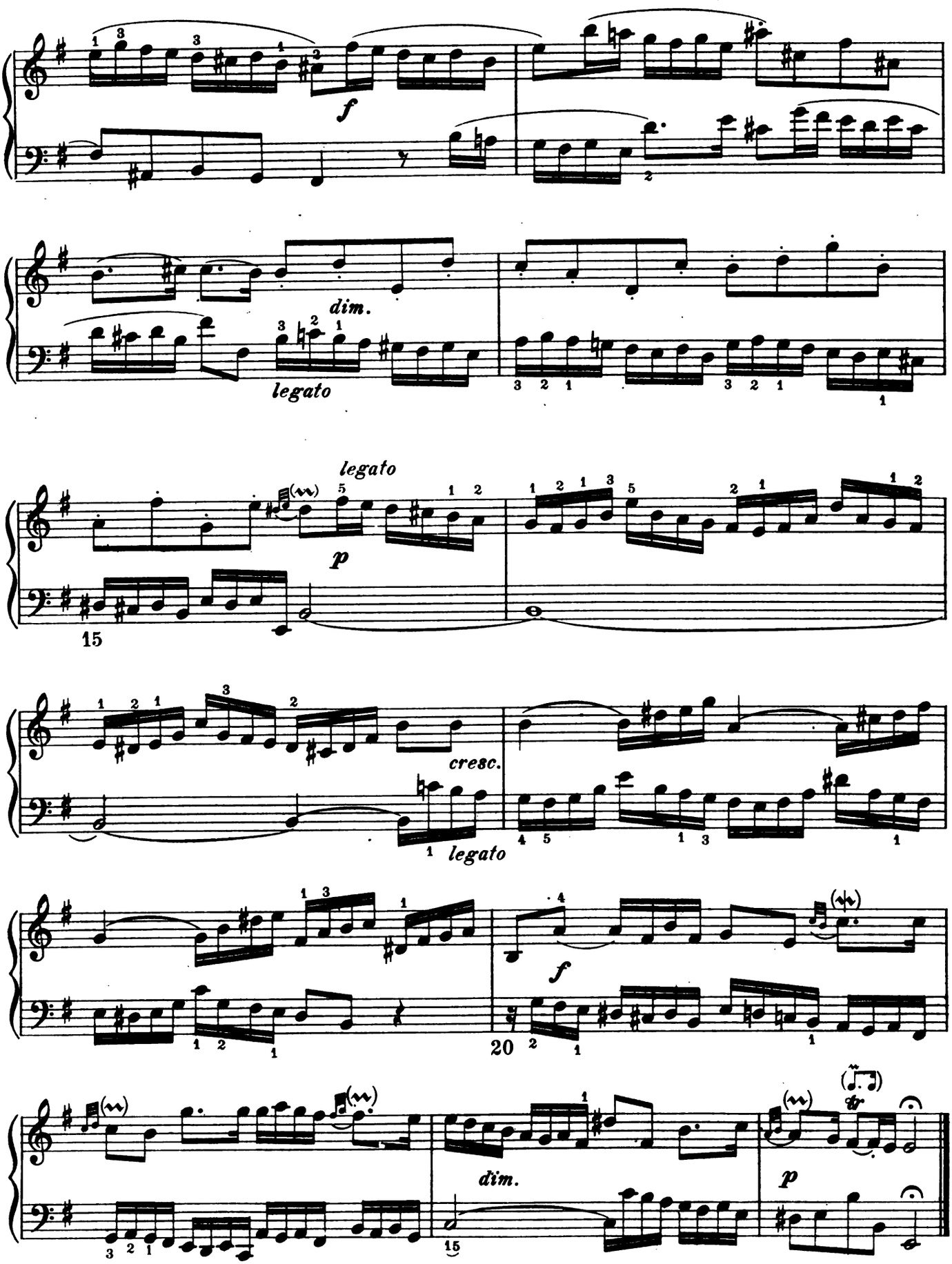

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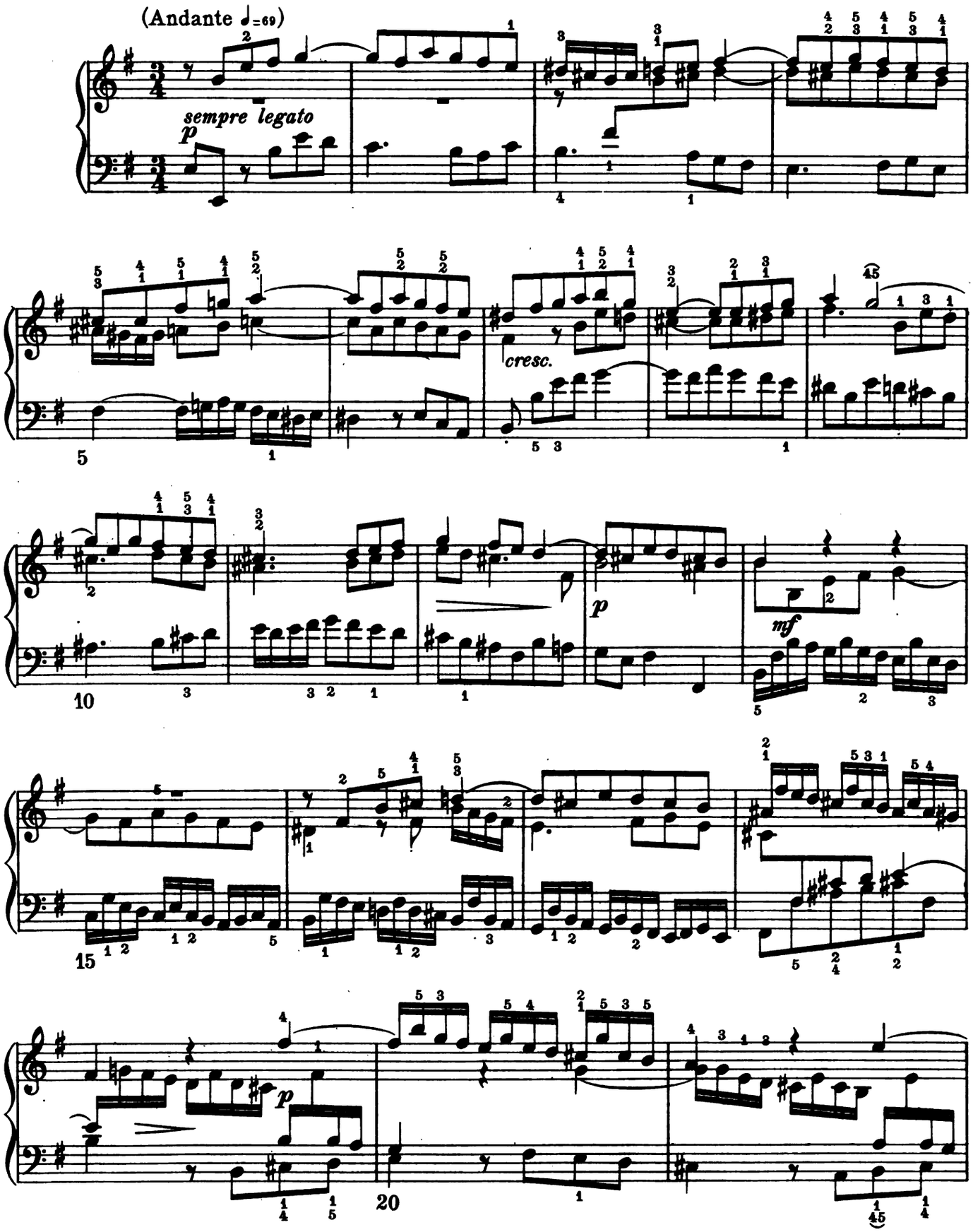
SYMPHONY VII, in E minor



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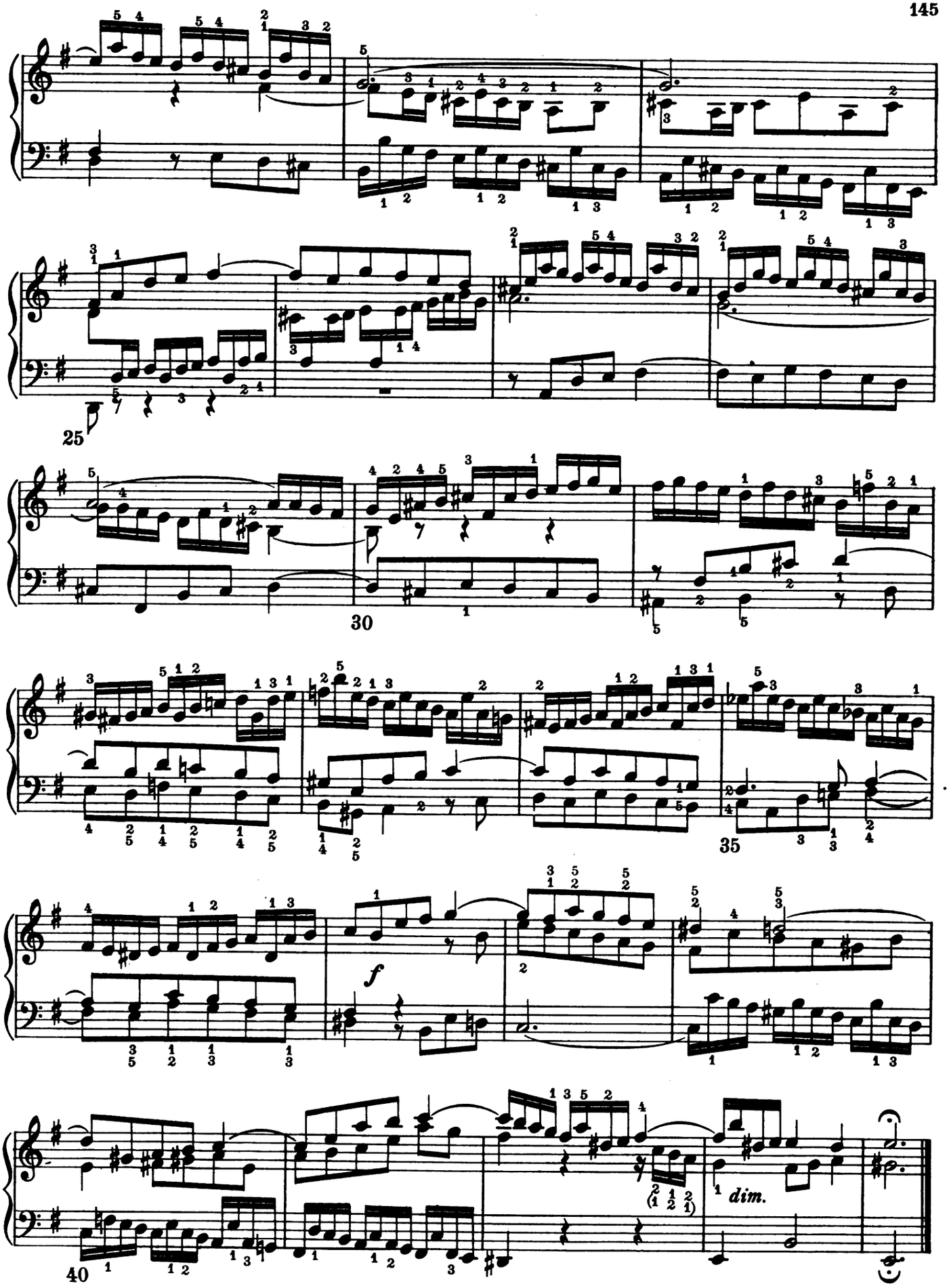

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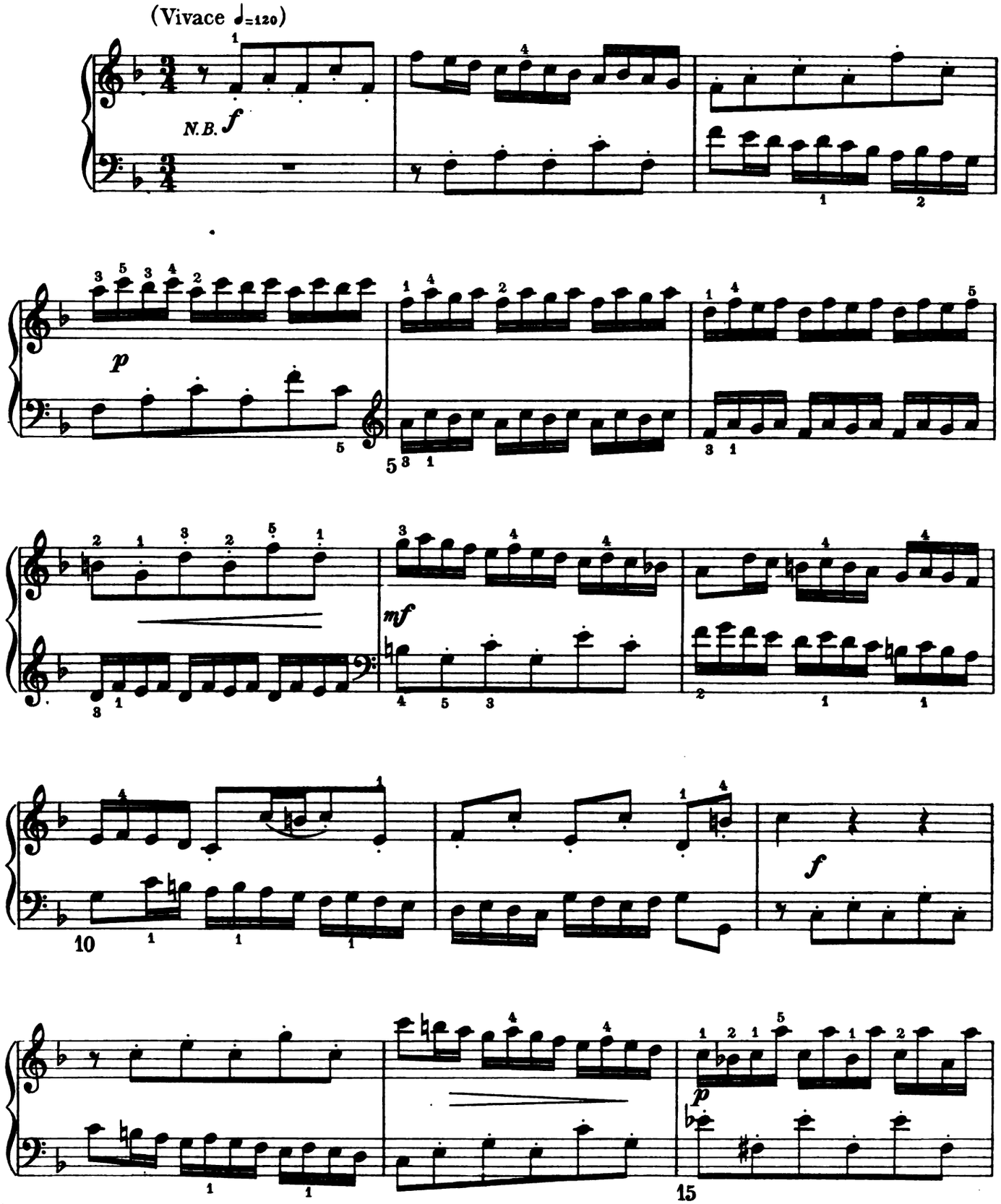
INVENTION VIII, in F major



N.B. The whole of this piece *legato* where not otherwise indicated.

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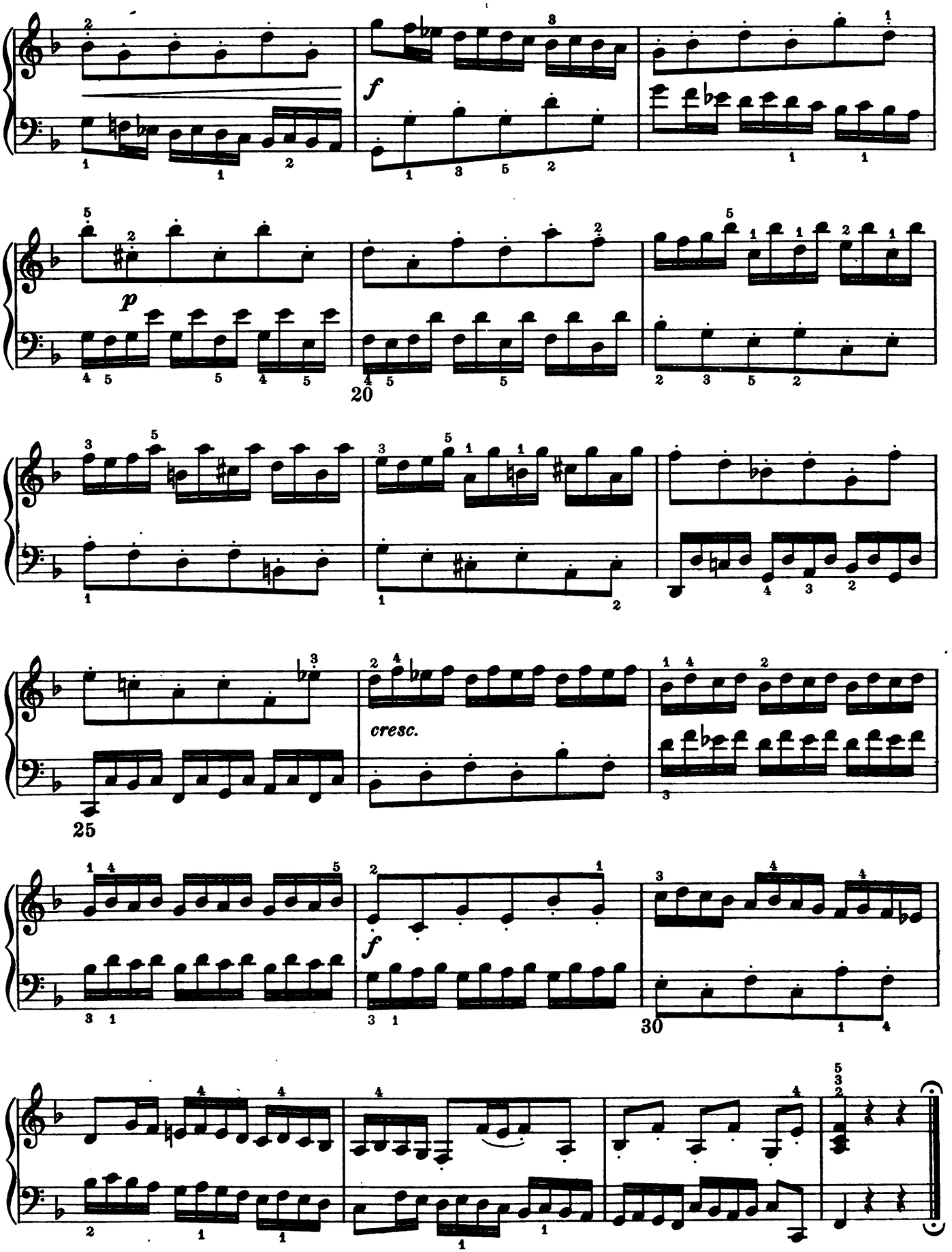

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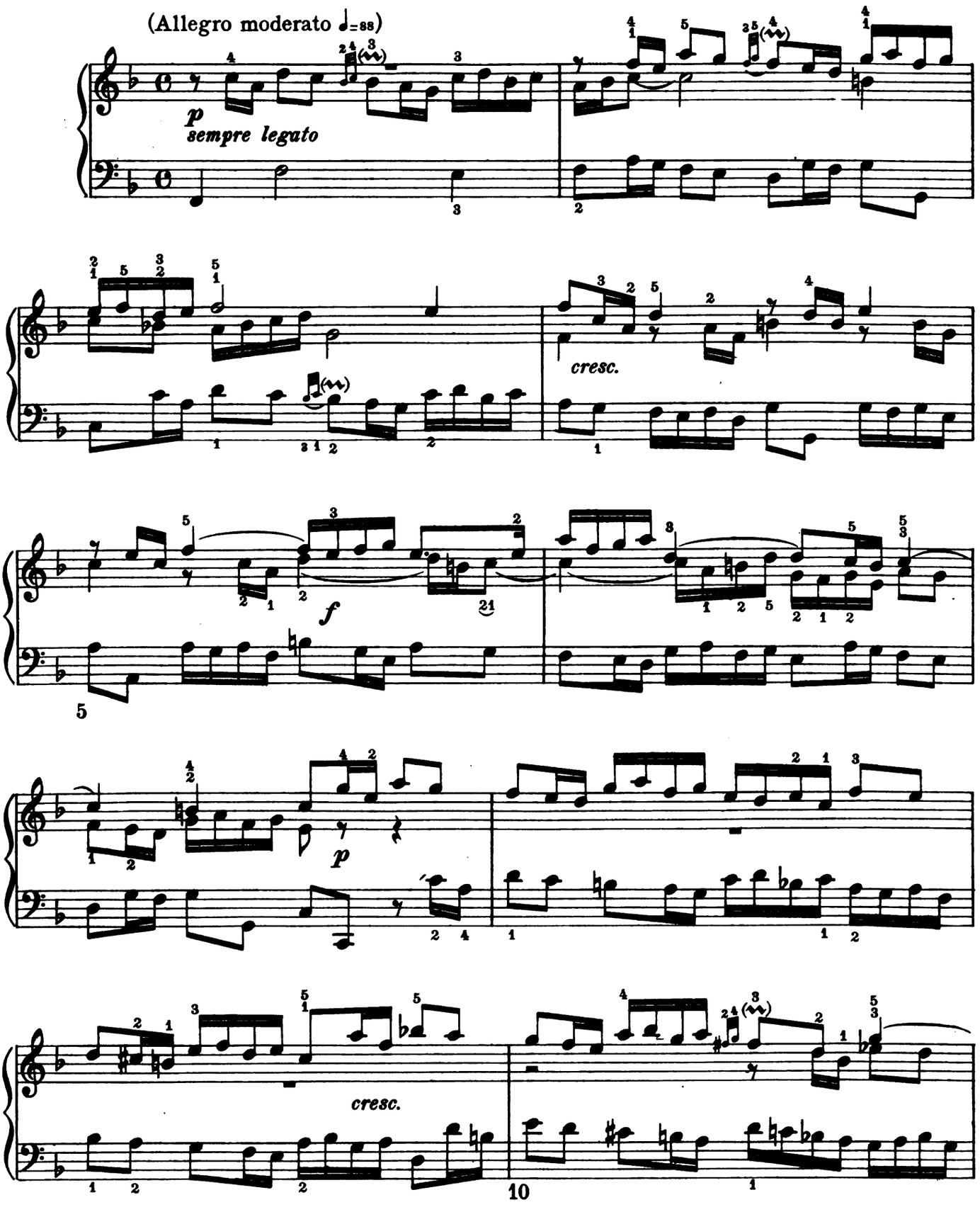
SYMPHONY VIII, in F major



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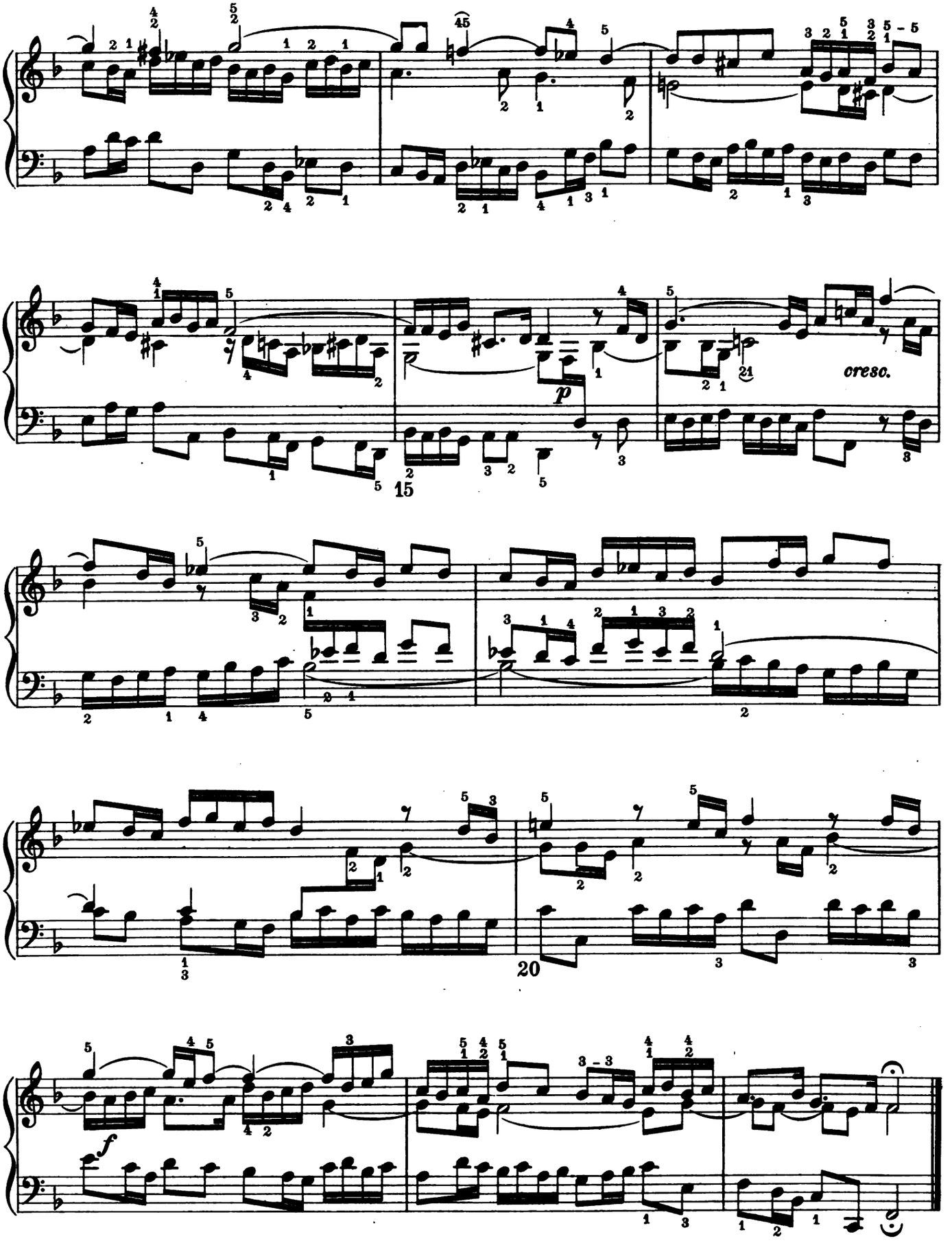

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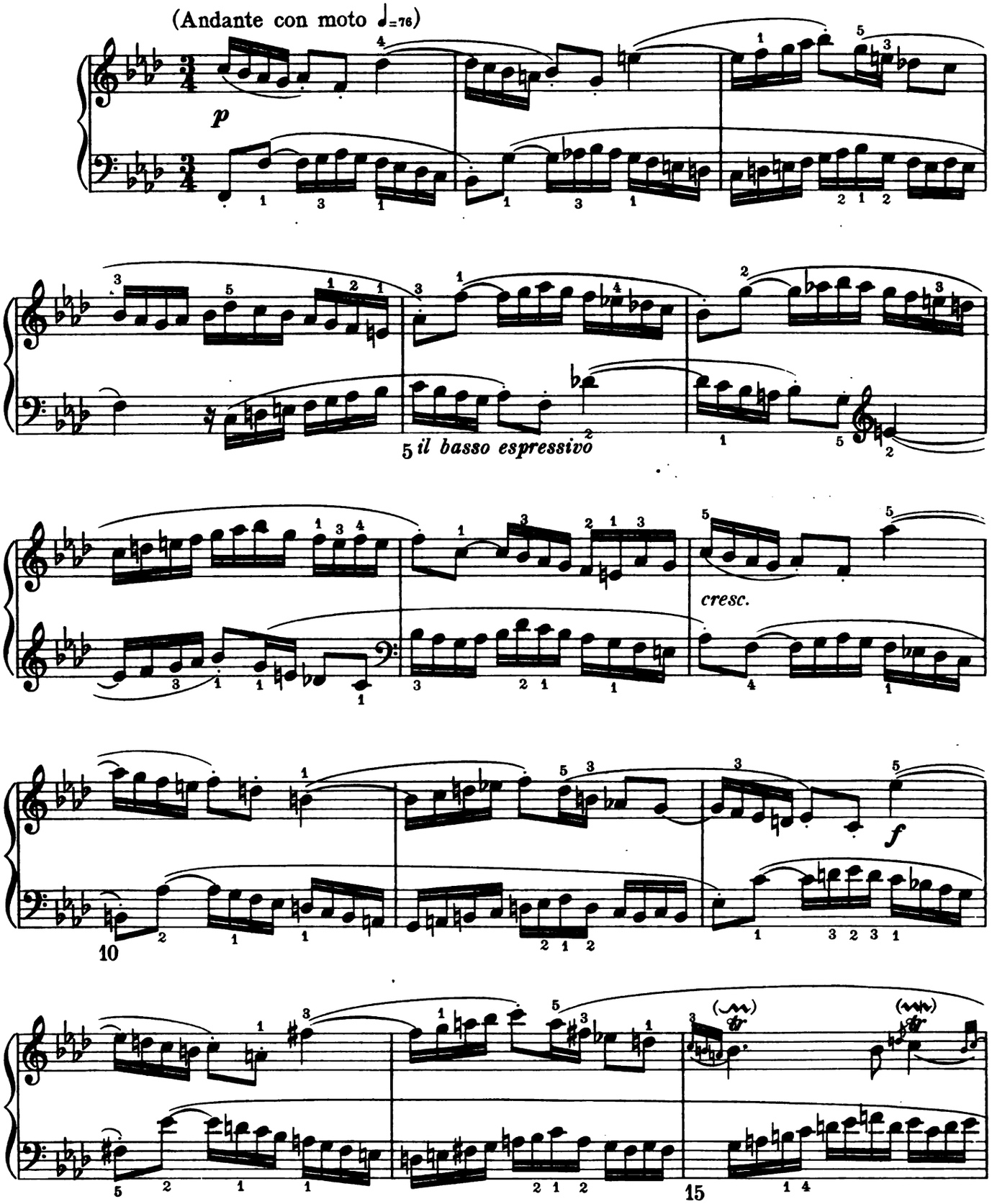
INVENTION IX, in F minor



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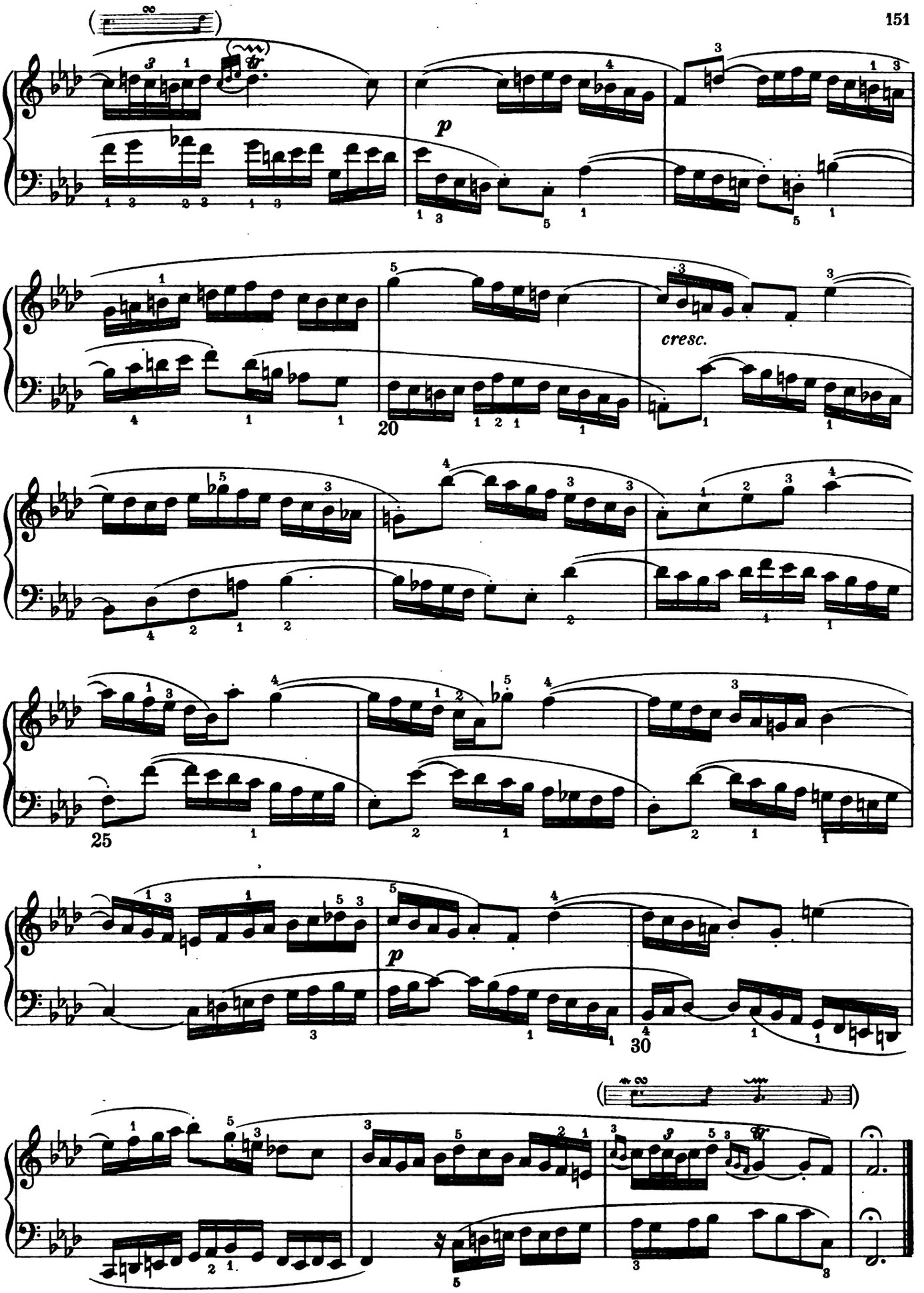

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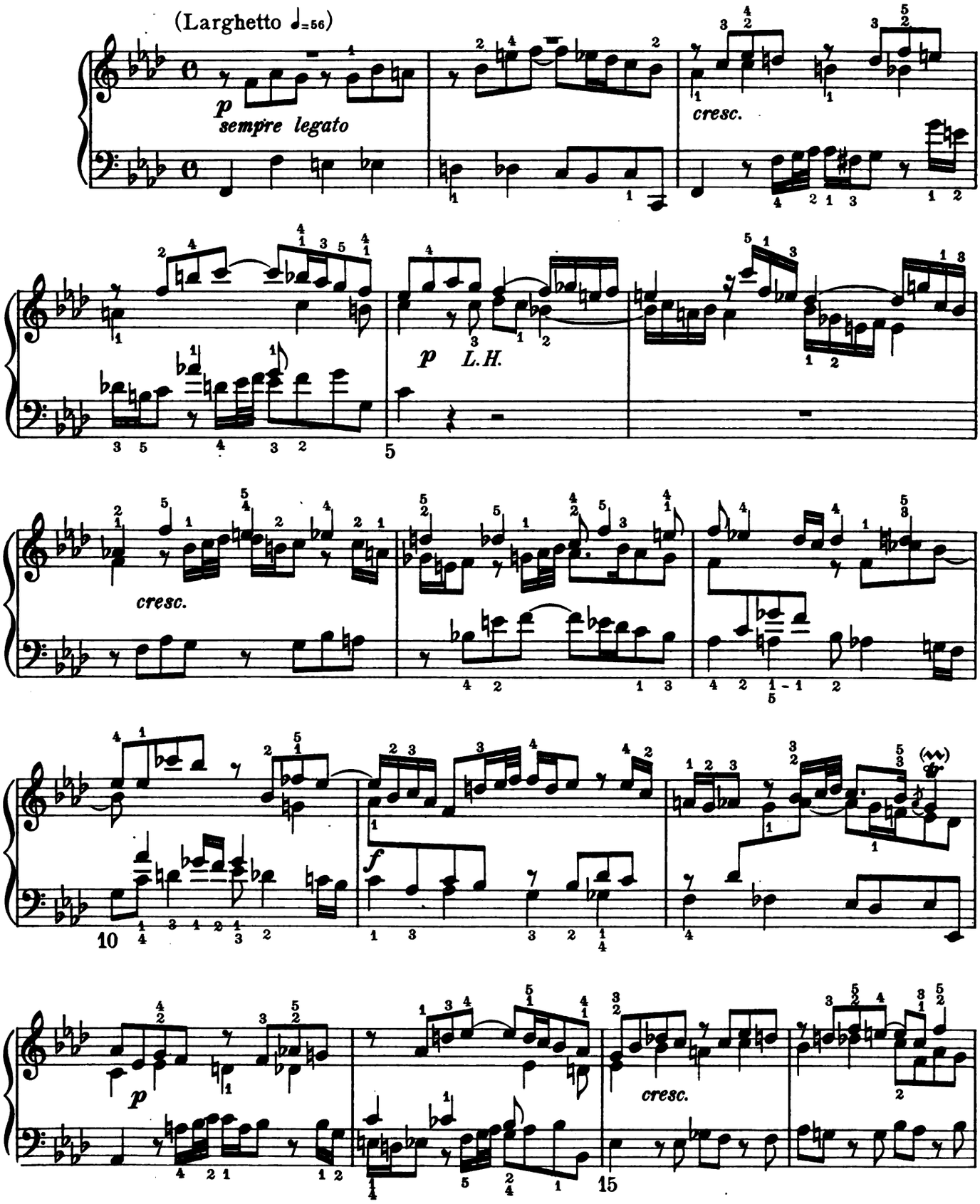
SYMPHONY IX, in F minor



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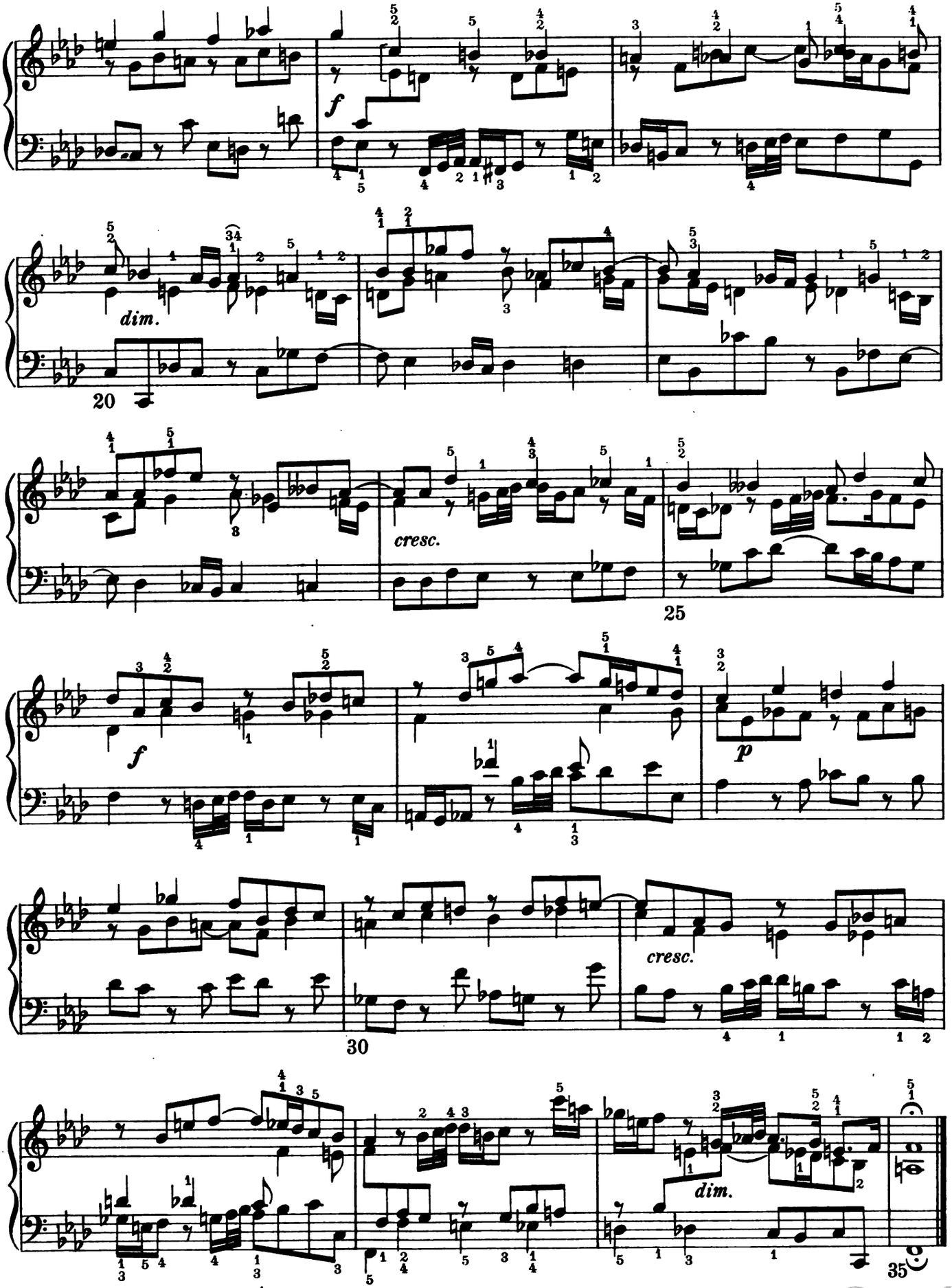

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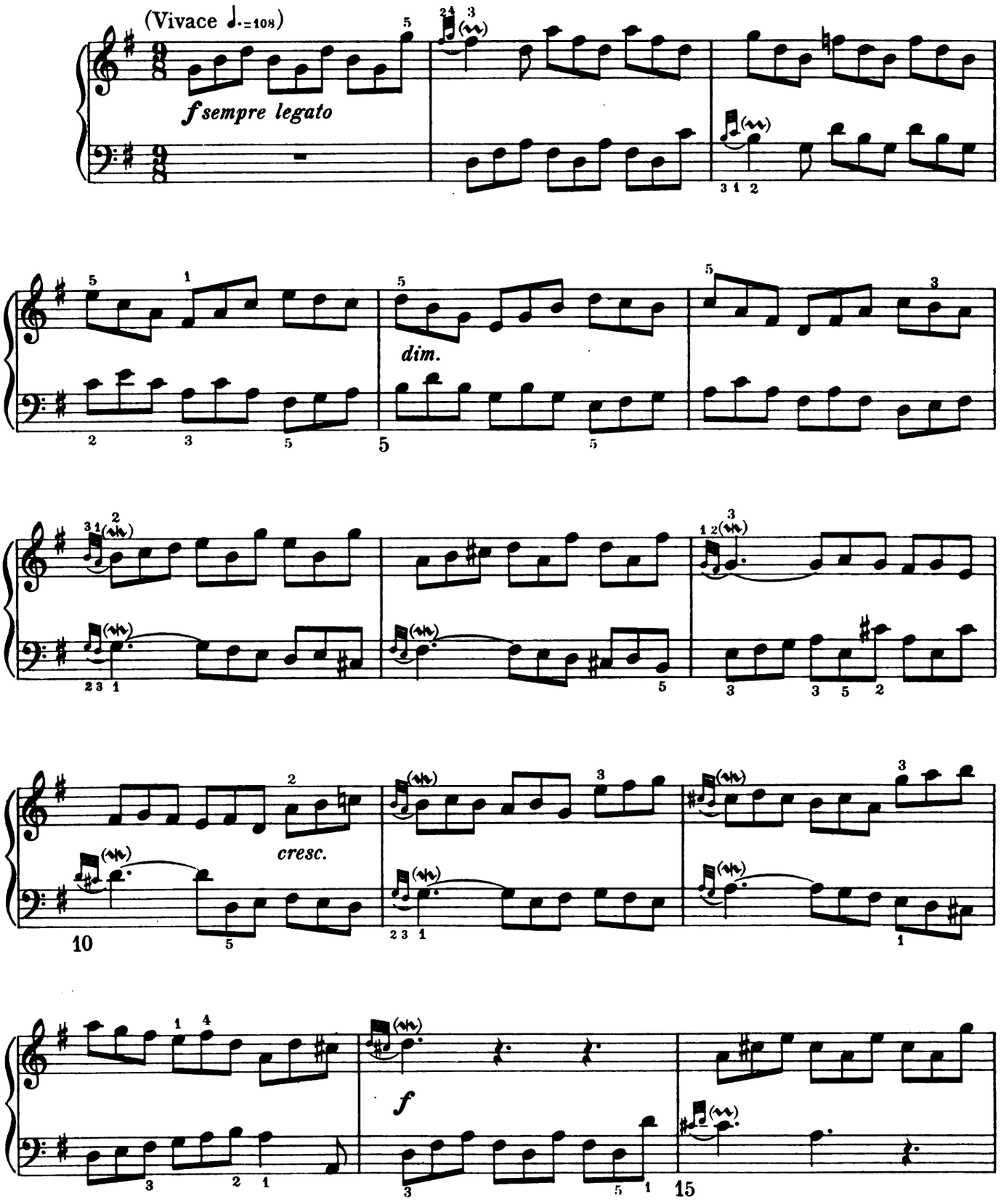
INVENTION X, in G major



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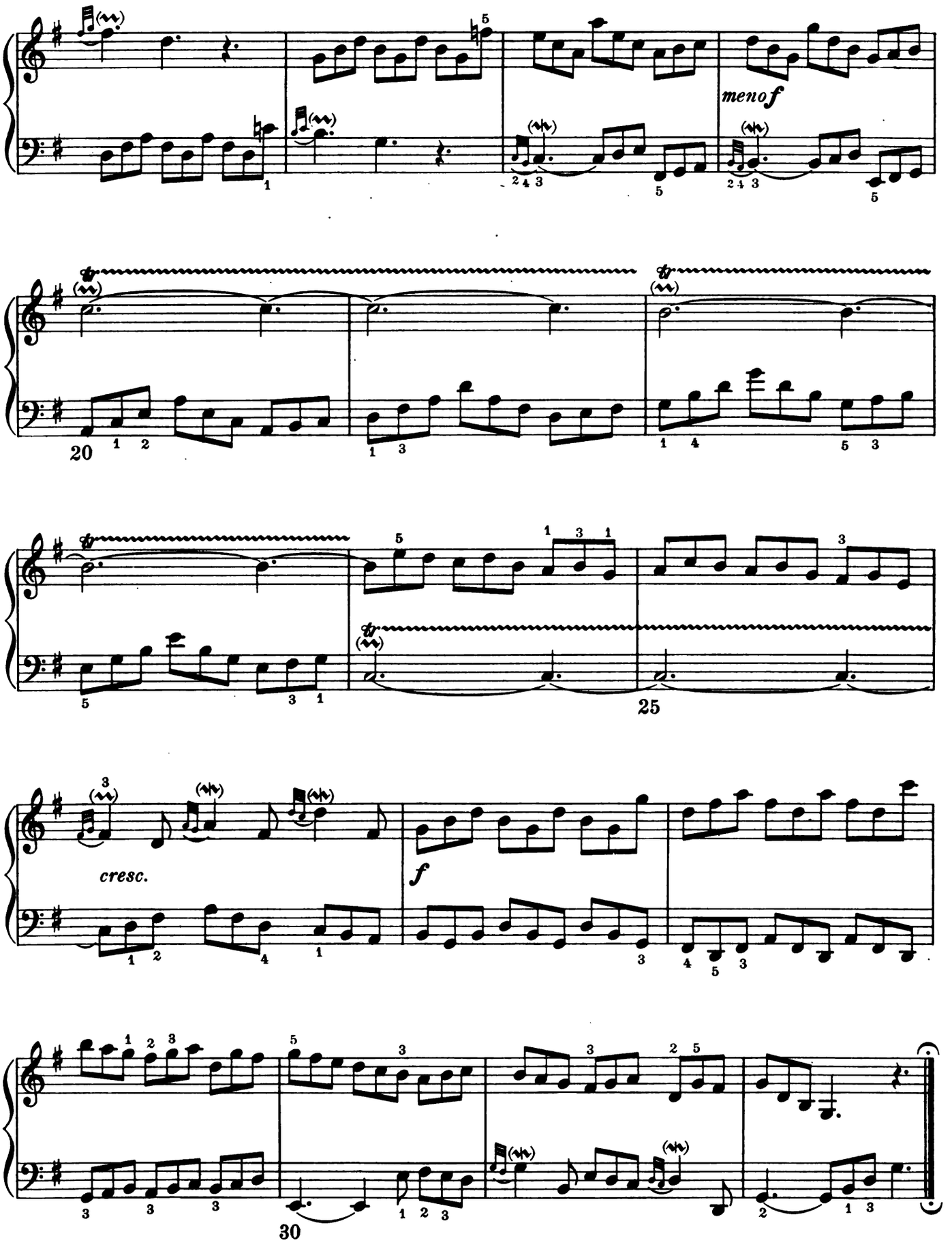

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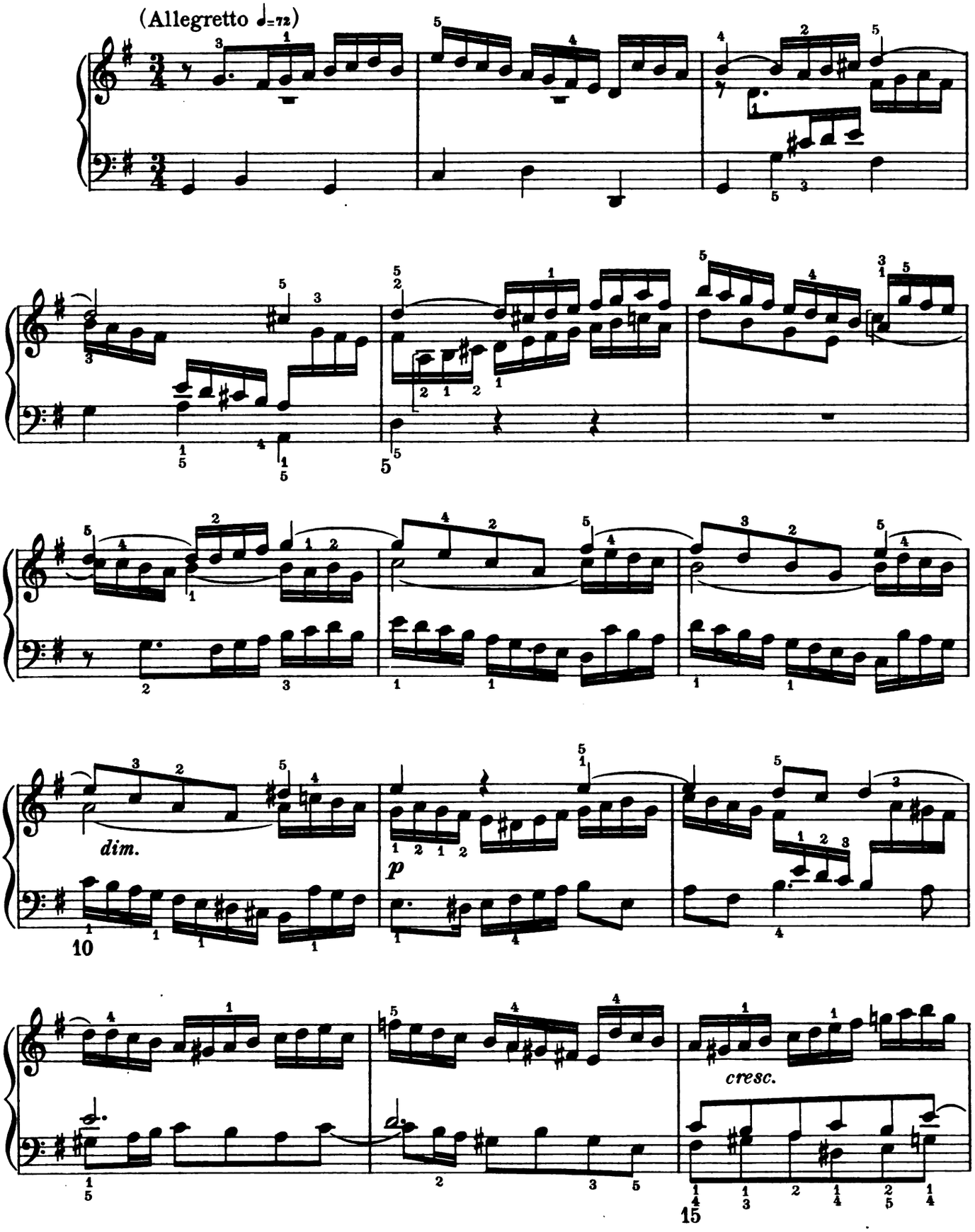
SYMPHONY X, in G major



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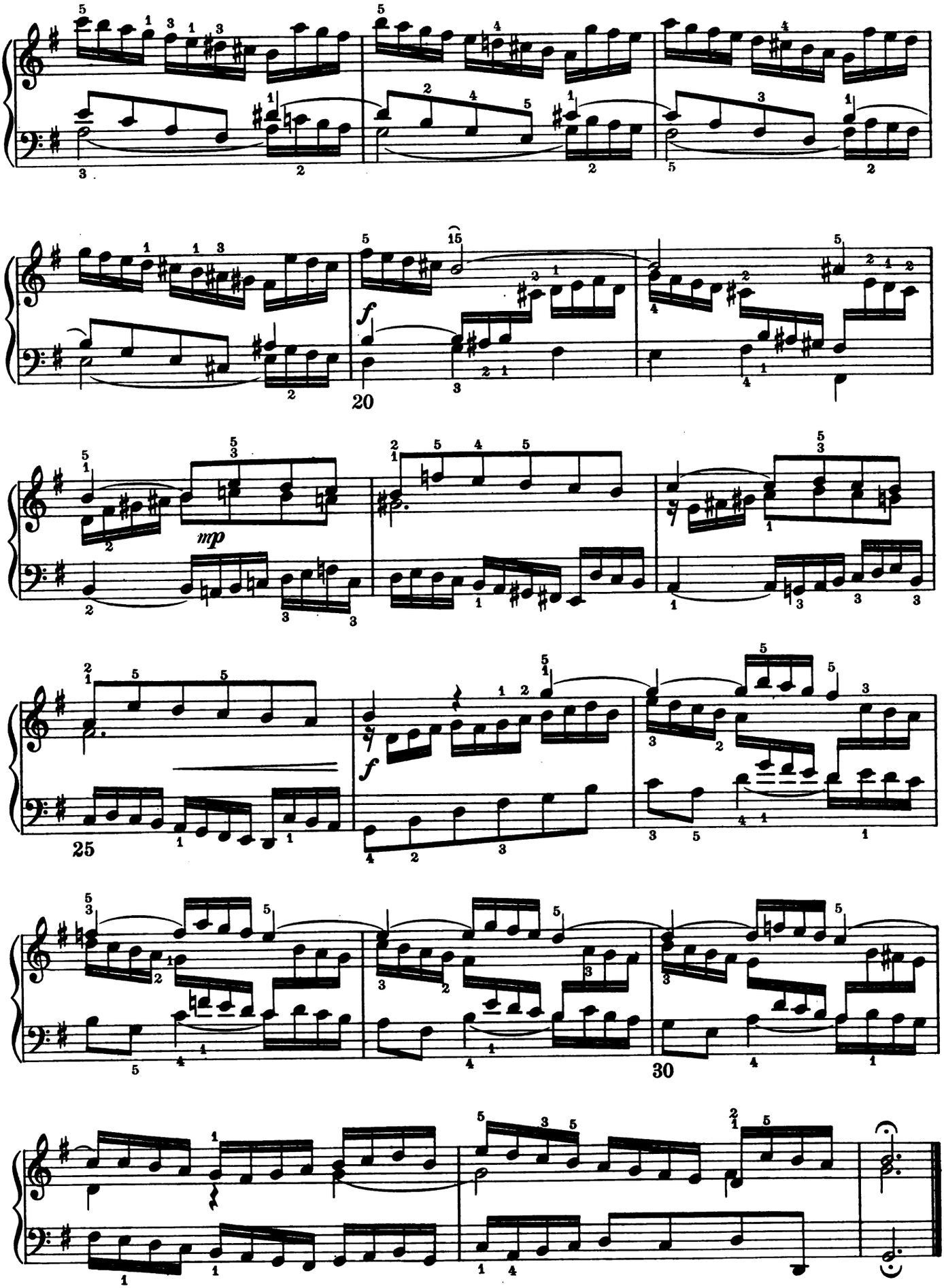

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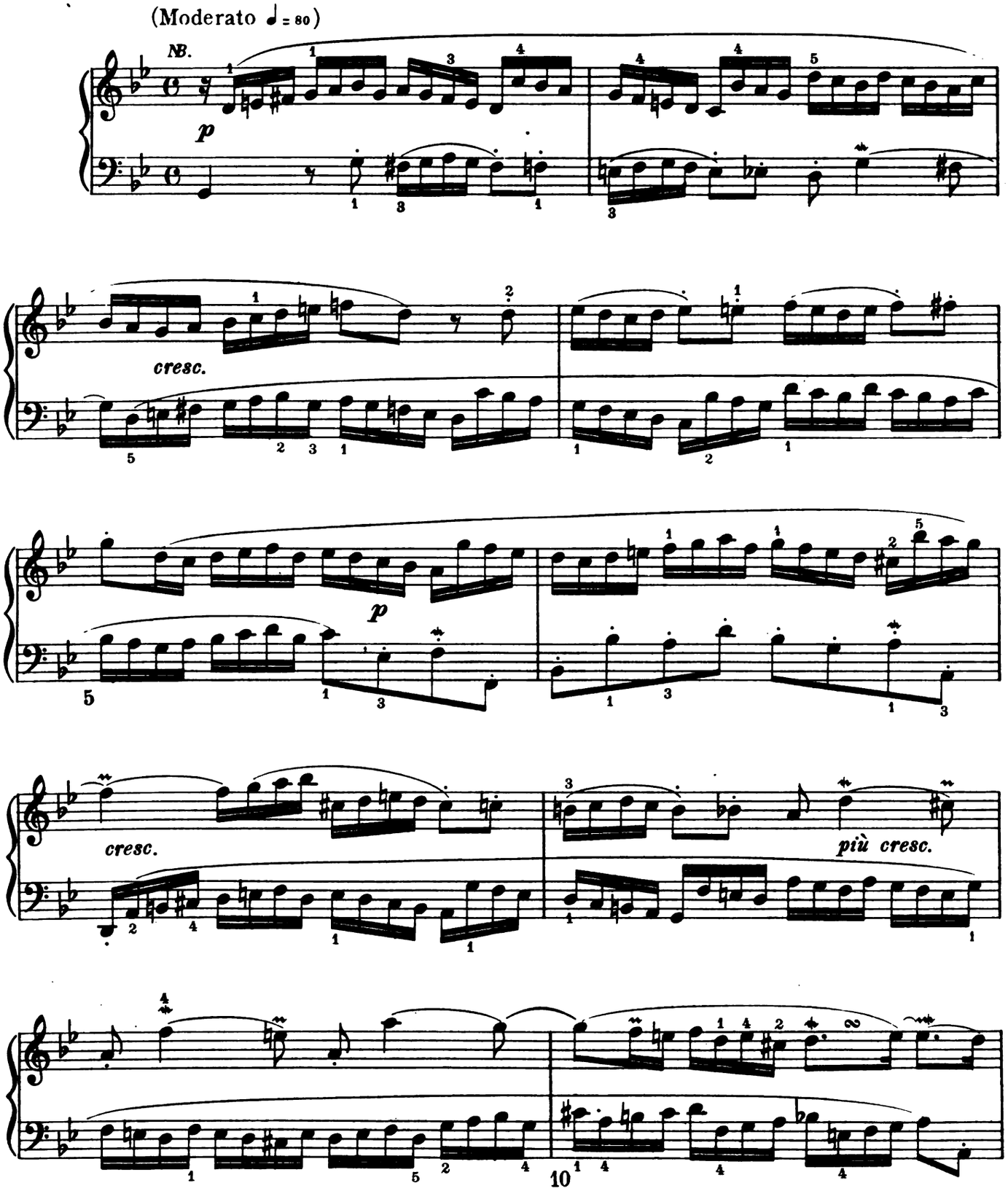
INVENTION XI, in G minor



NB. The ornaments printed small are not found in all the MS. and can be played or omitted at the discretion of the performer: they are therefore not printed out in full in the text.

ML - 1442 - 60
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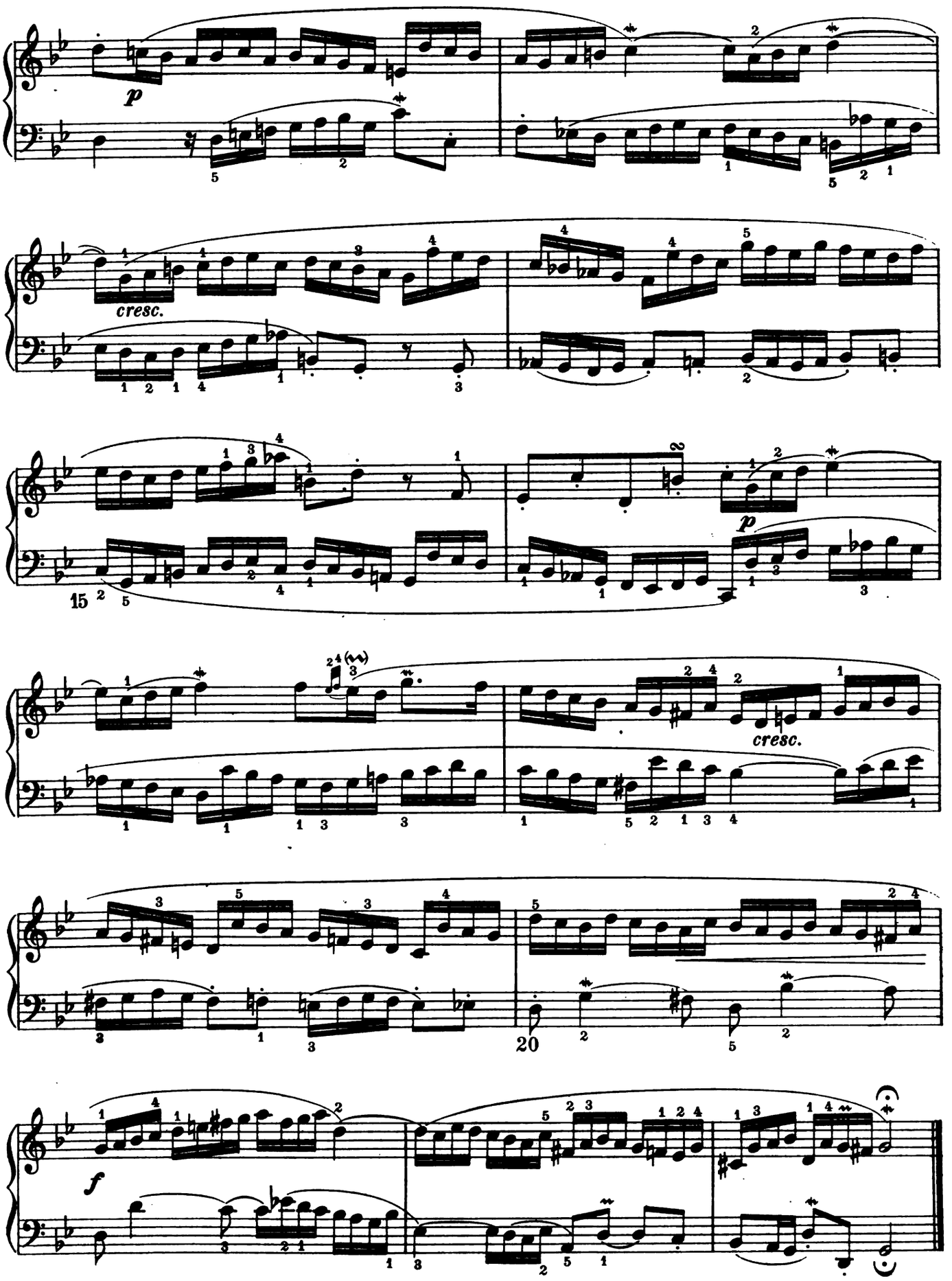

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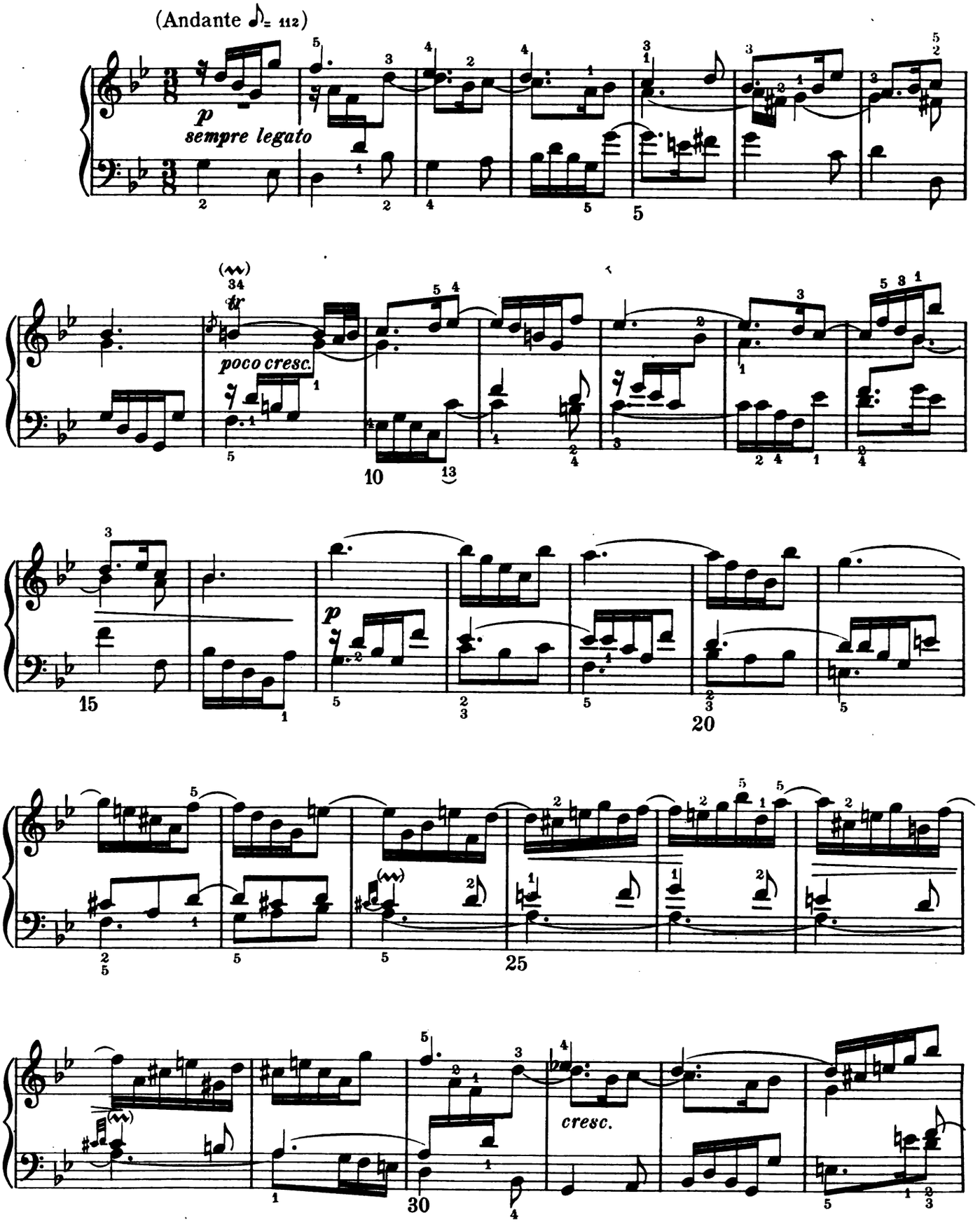
SYMPHONY XI, in G minor



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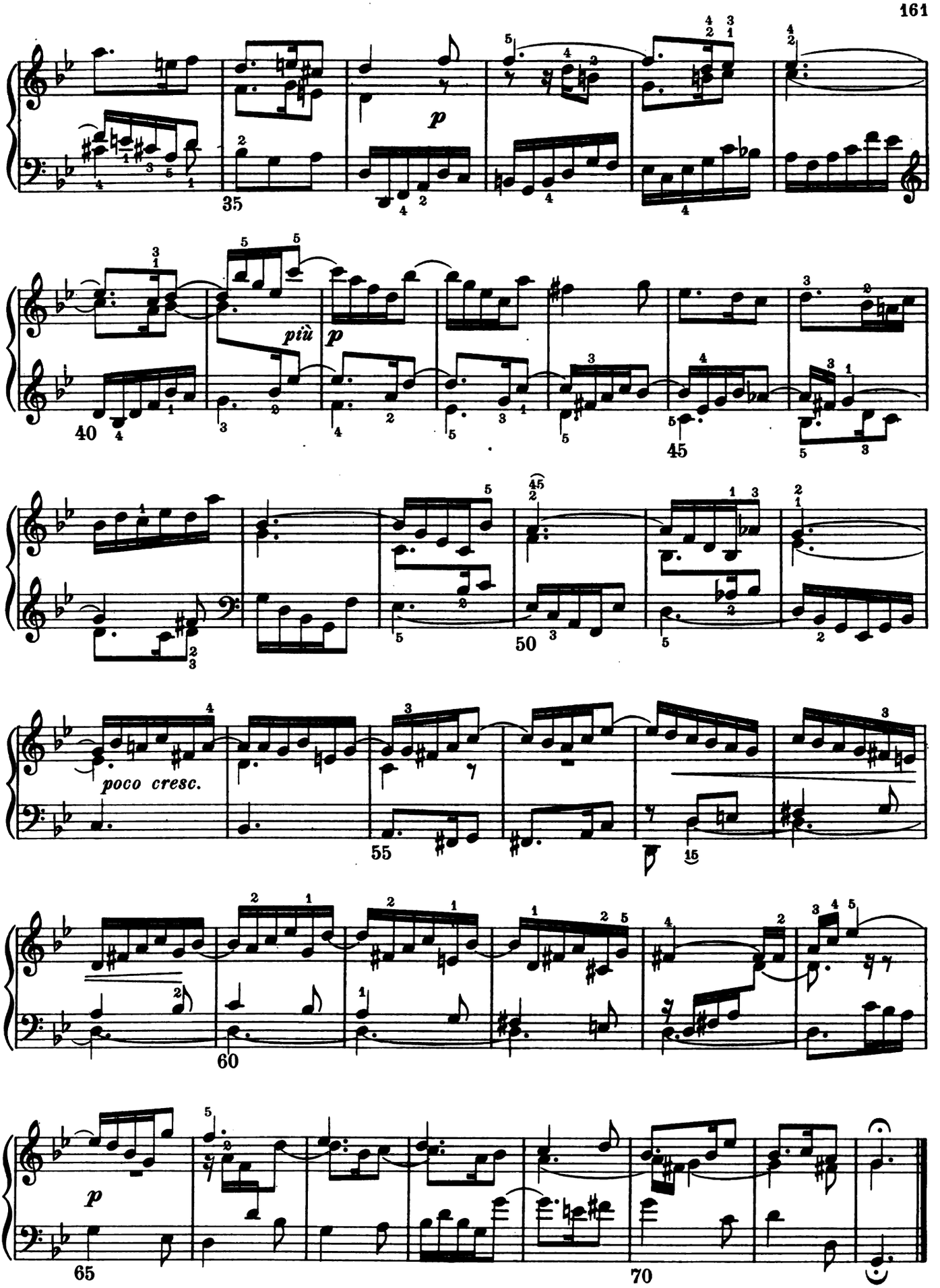

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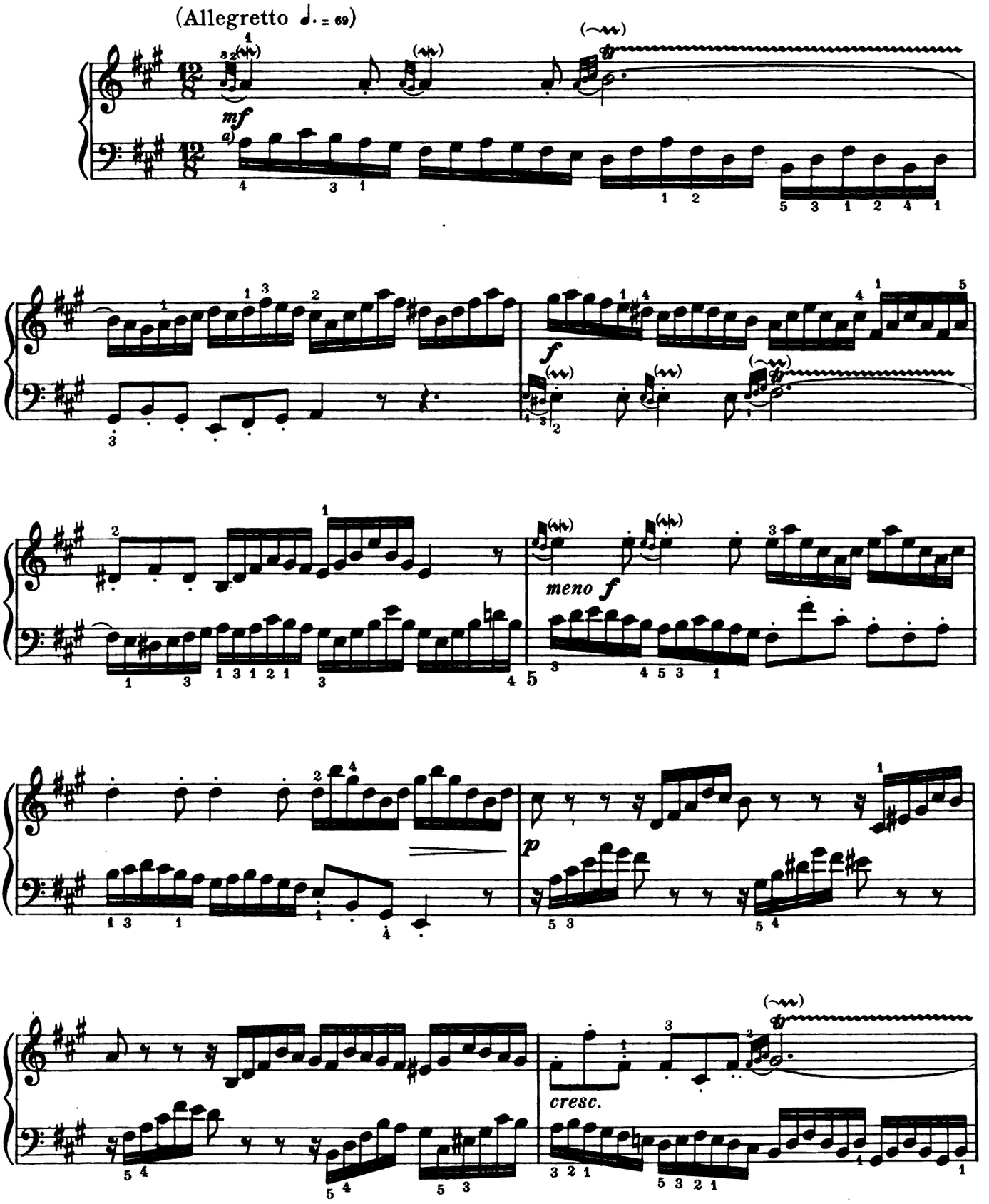
INVENTION XII, in A major



a) The whole movement legato, where not otherwise indicated.

ML-1442-60

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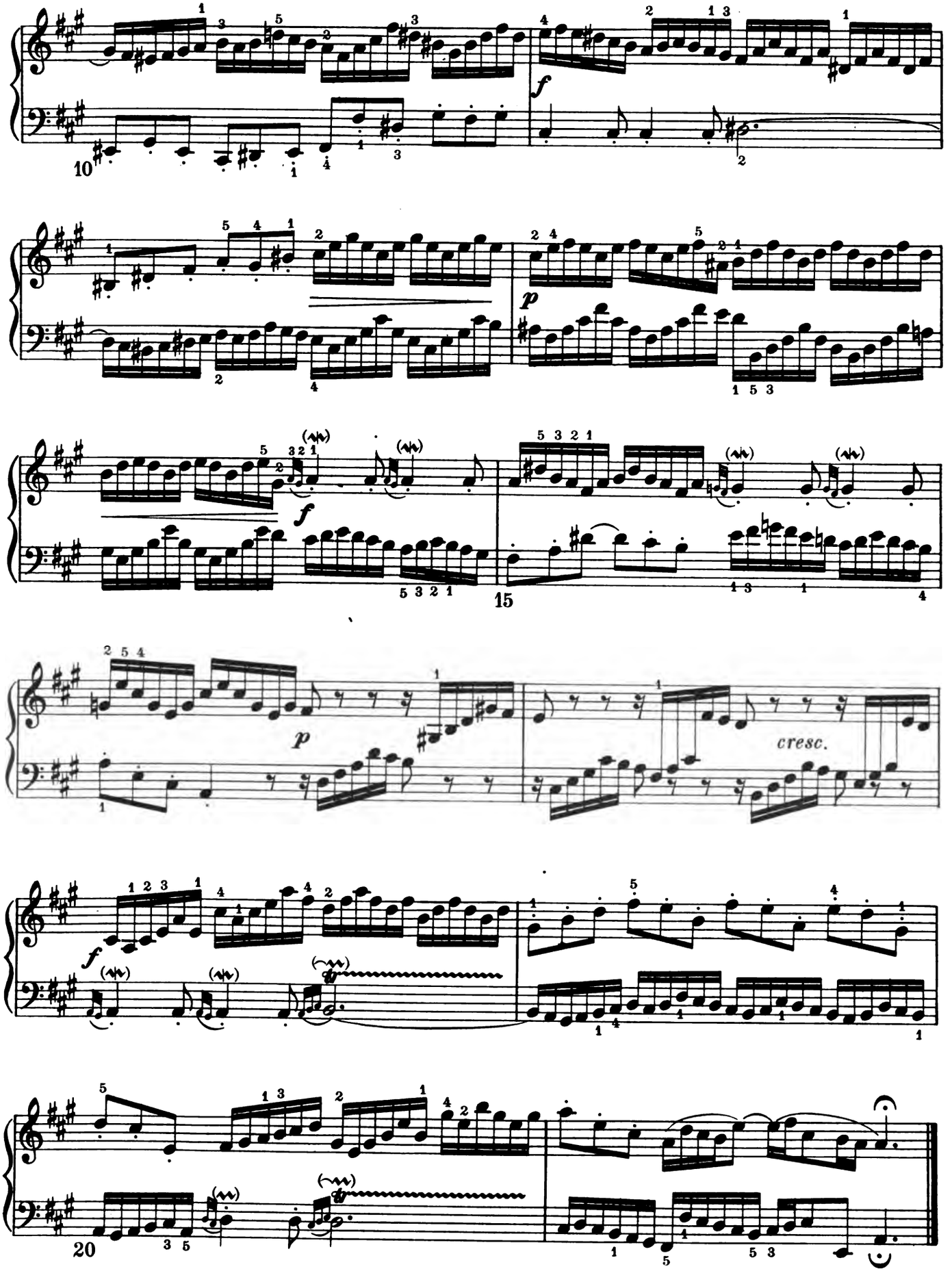

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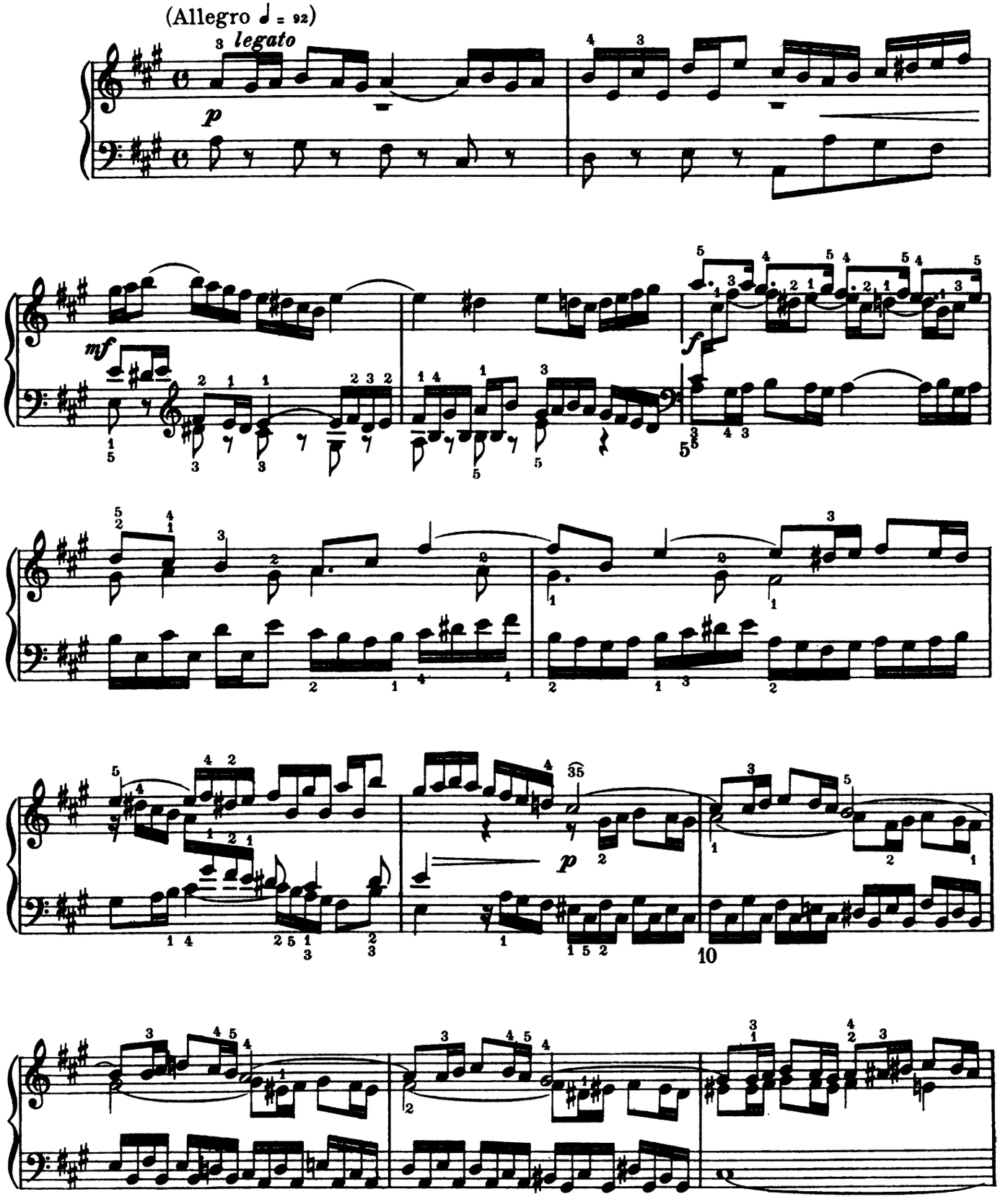
ML - 1442 - 60

SYMPHONY XII, in A major



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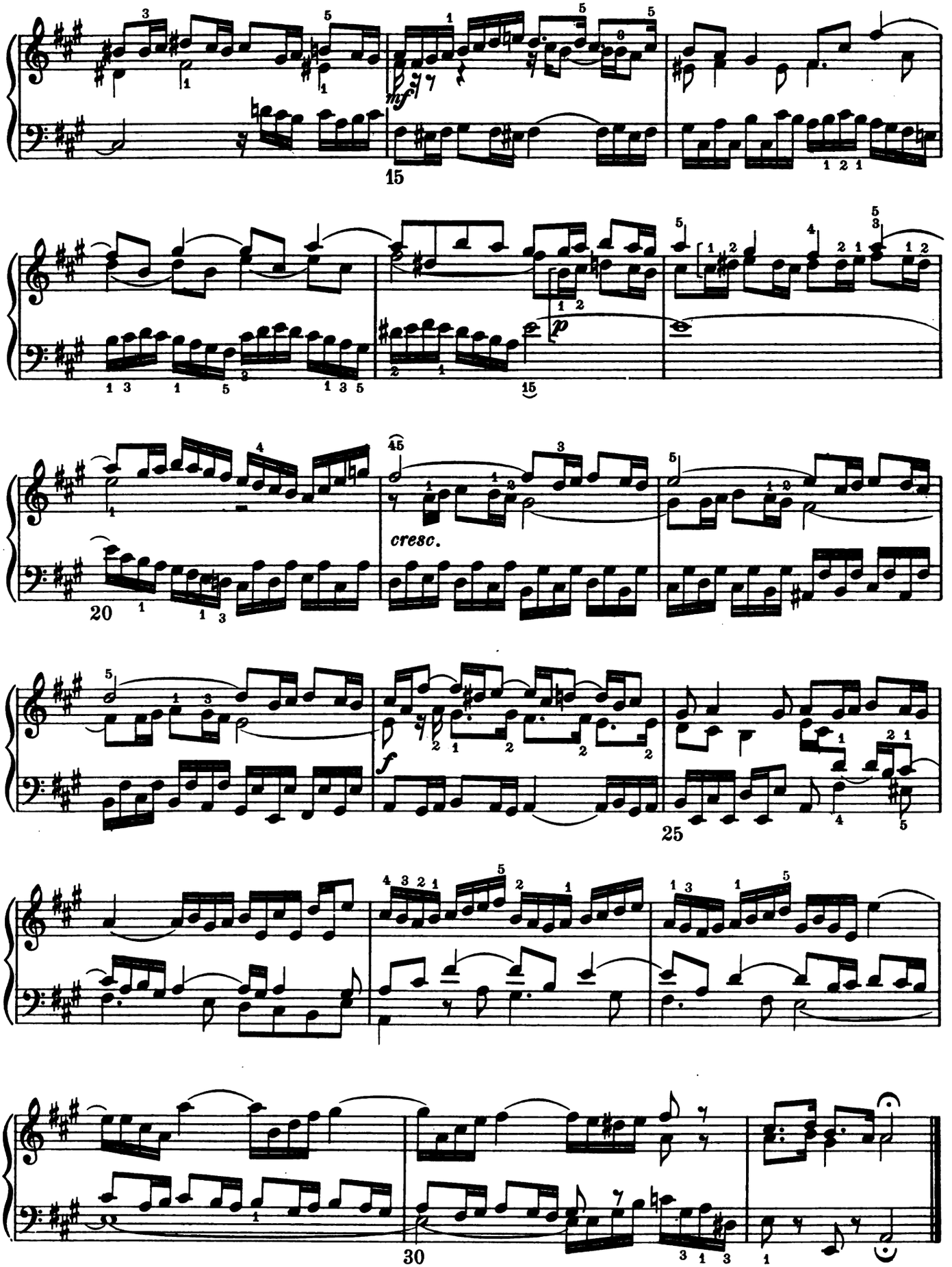

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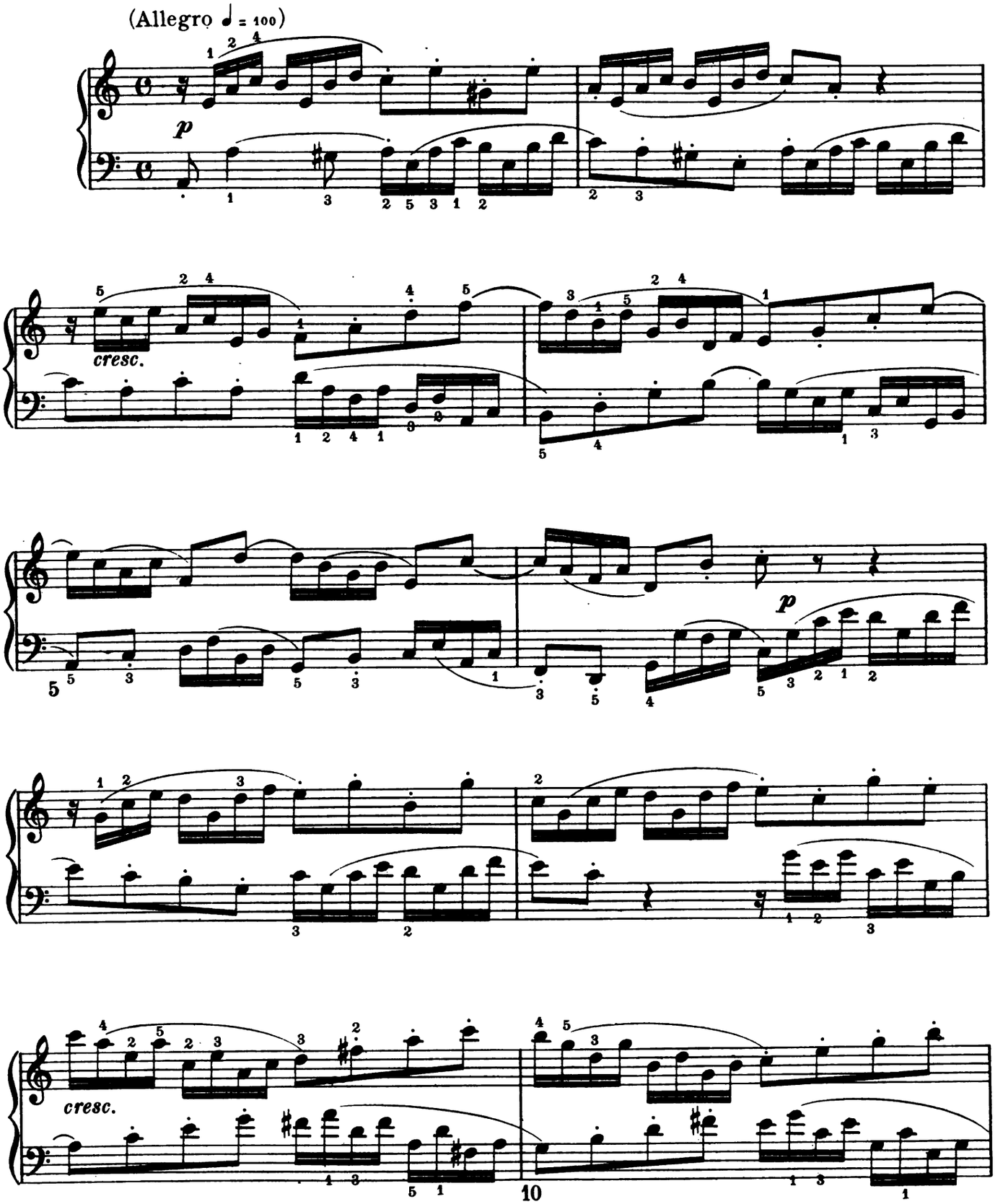
INVENTION XIII, in A minor



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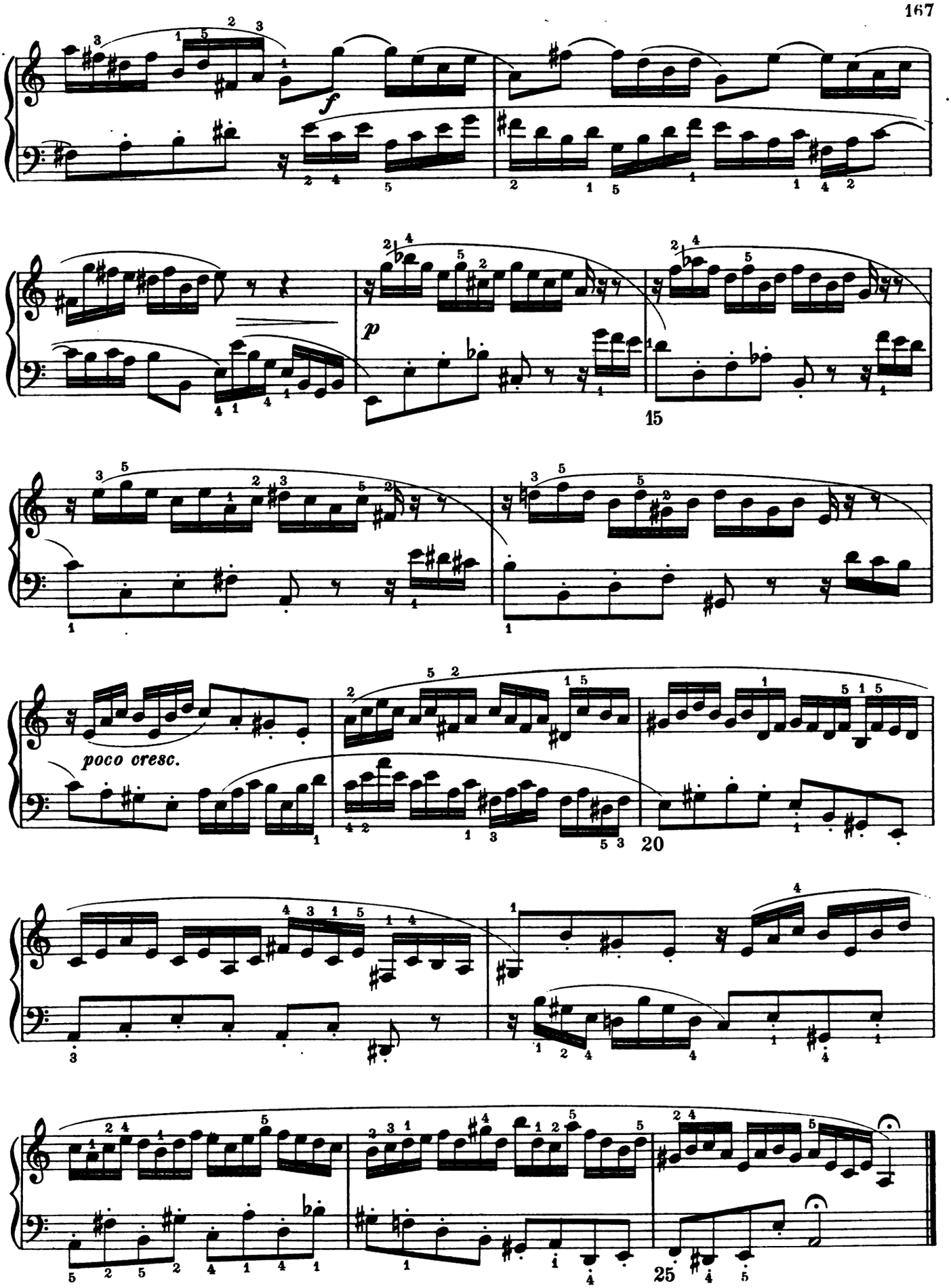

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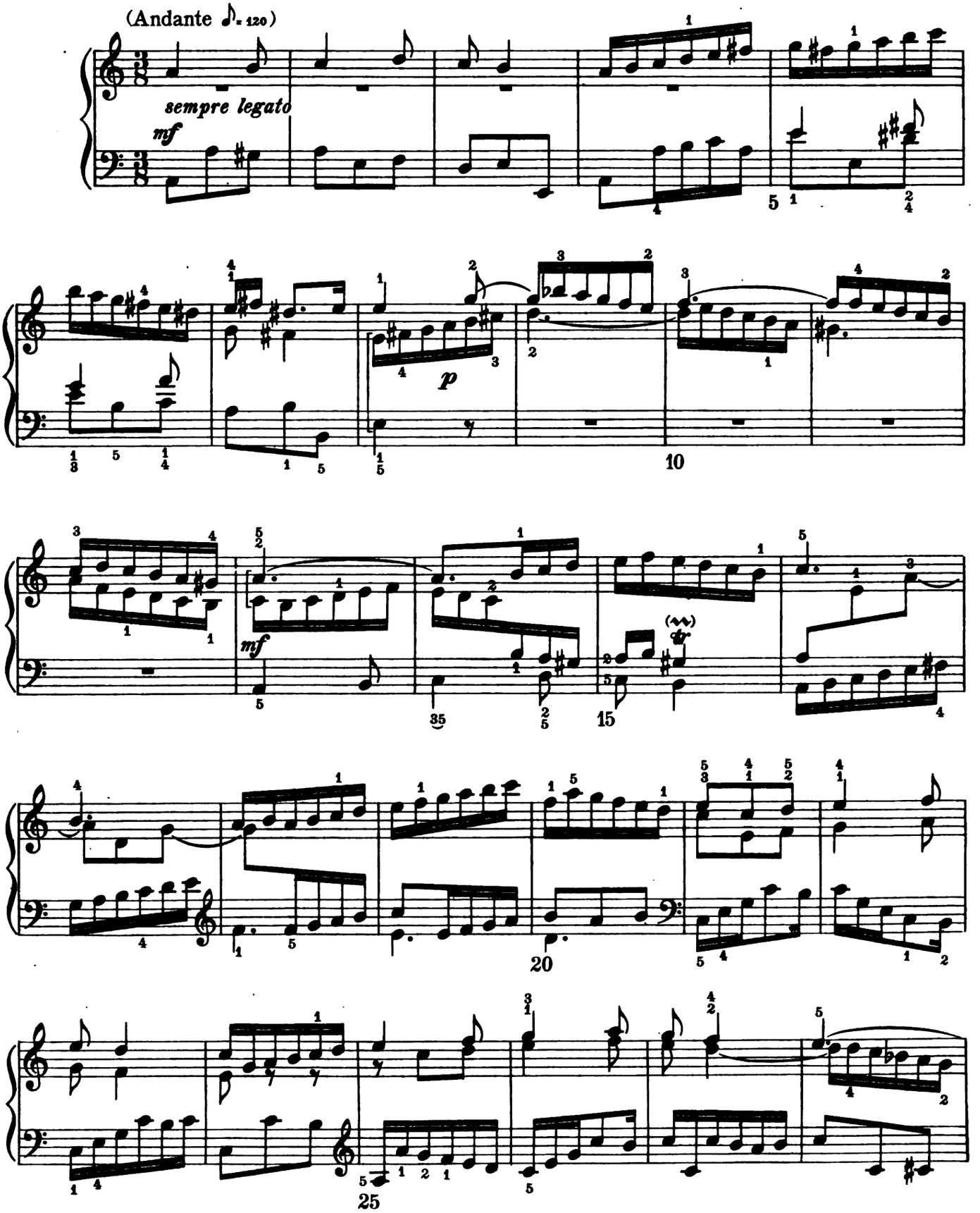
SYMPHONY XIII, in A minor



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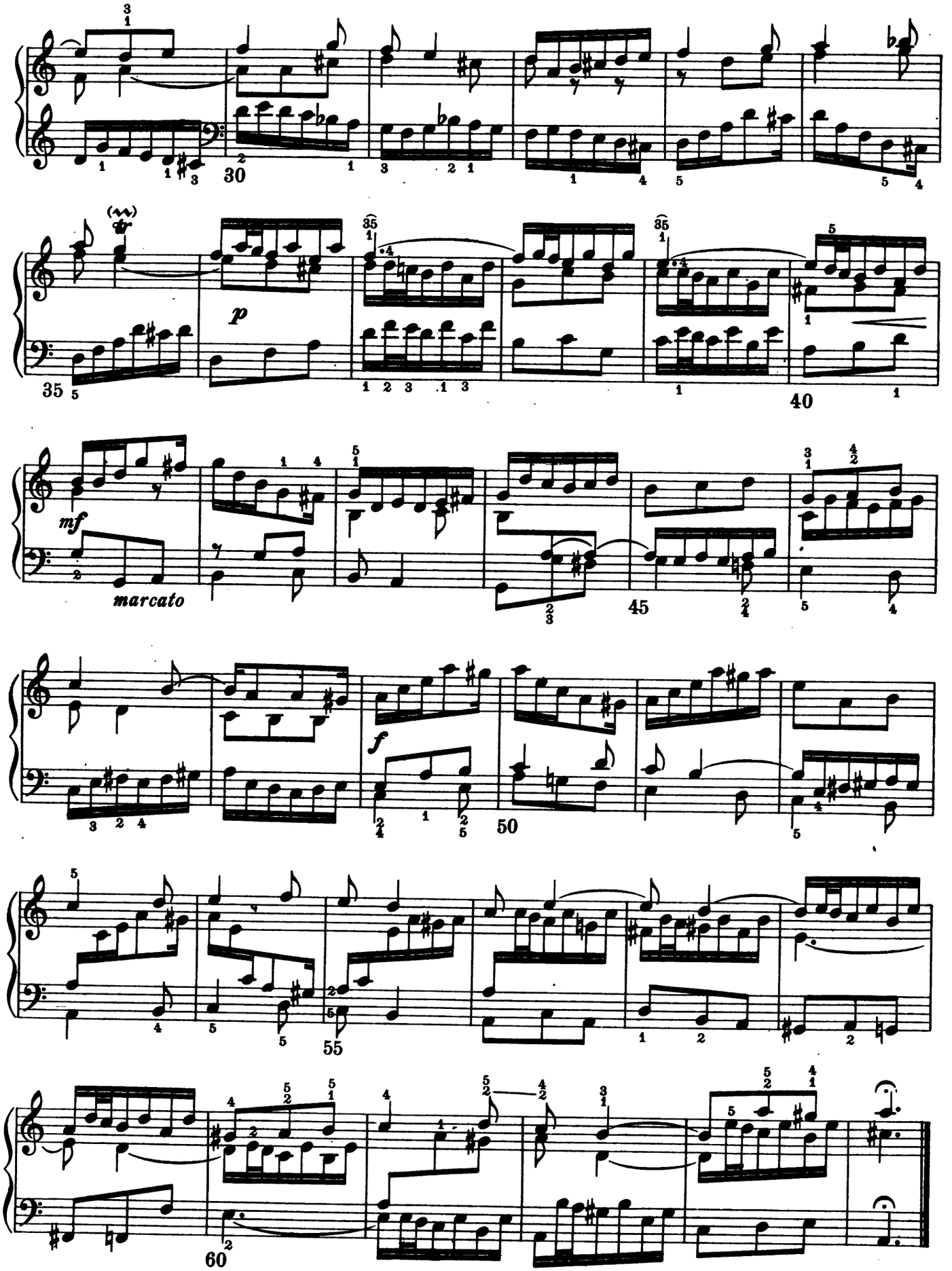

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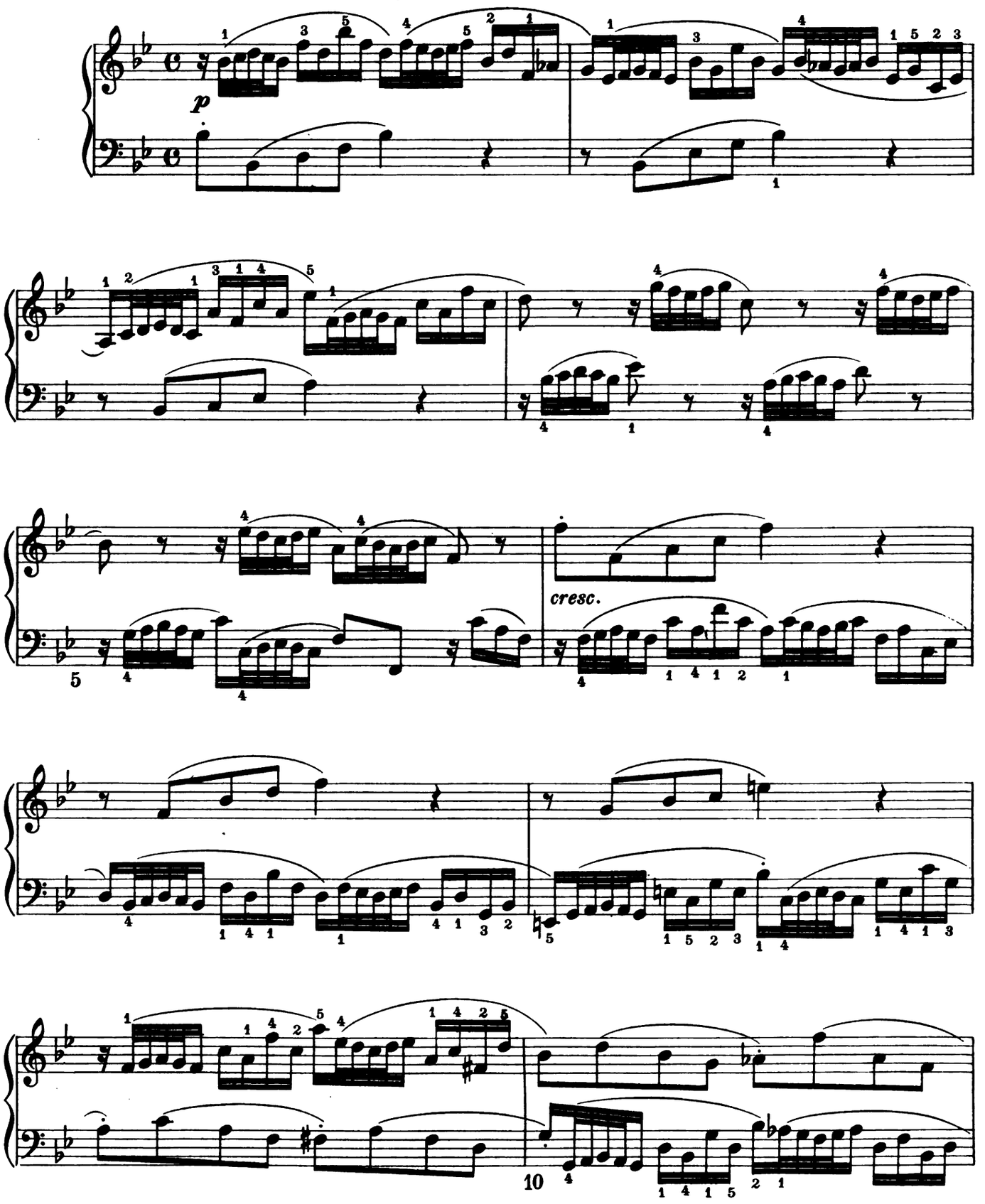
INVENTION XIV, in B♭ major

(Andante moderato ♩= 72)



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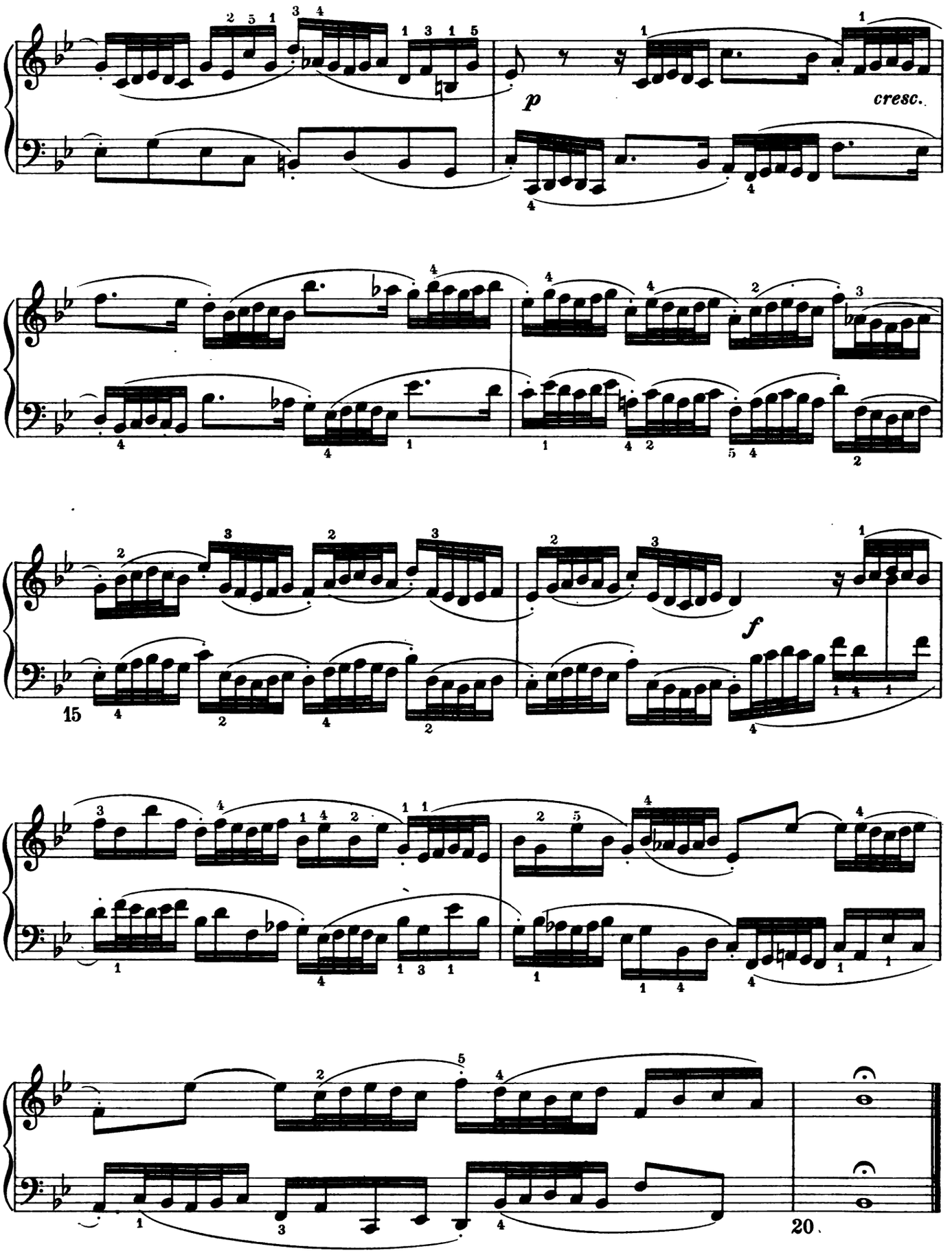

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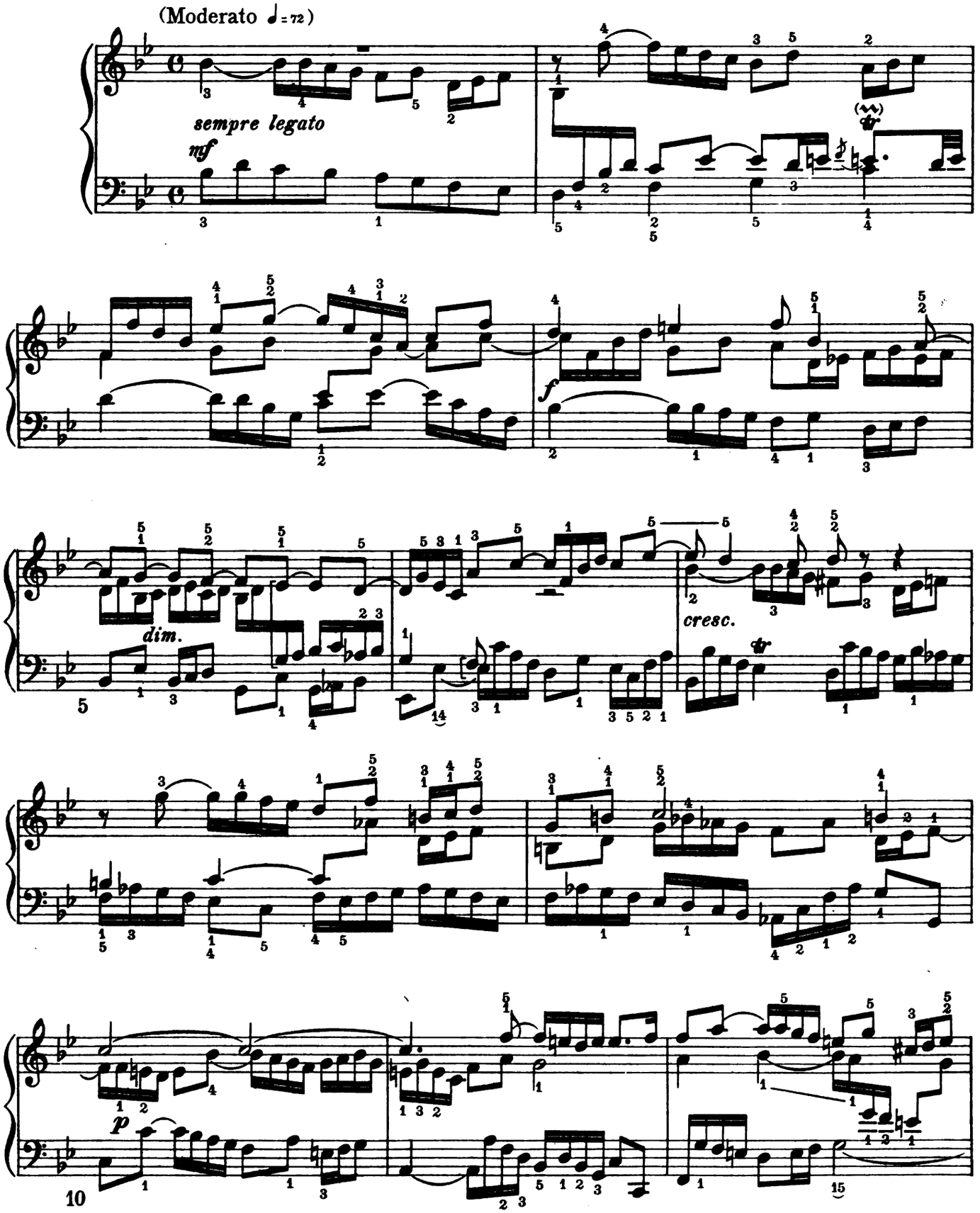
SYMPHONY XIV, in B♭ major



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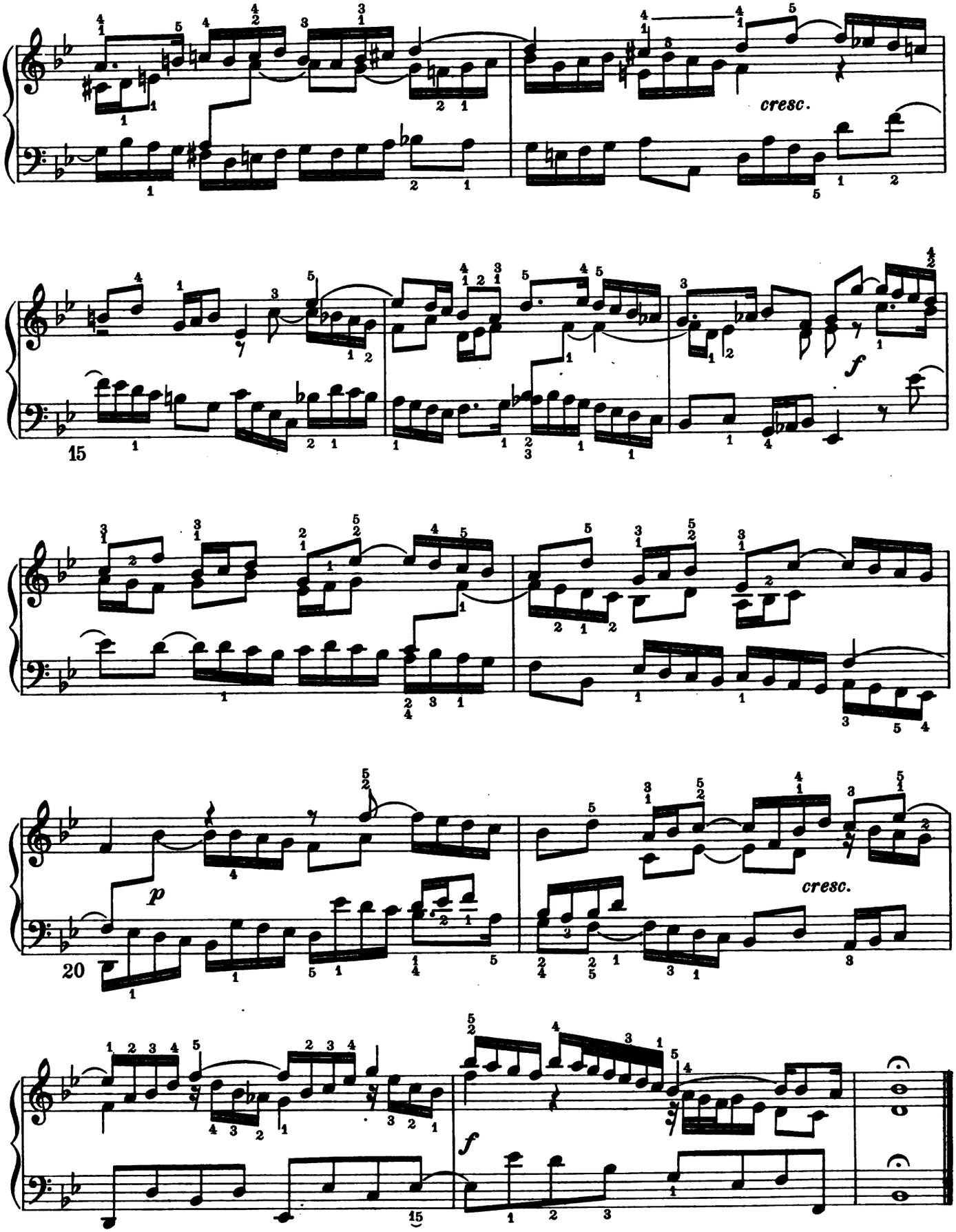

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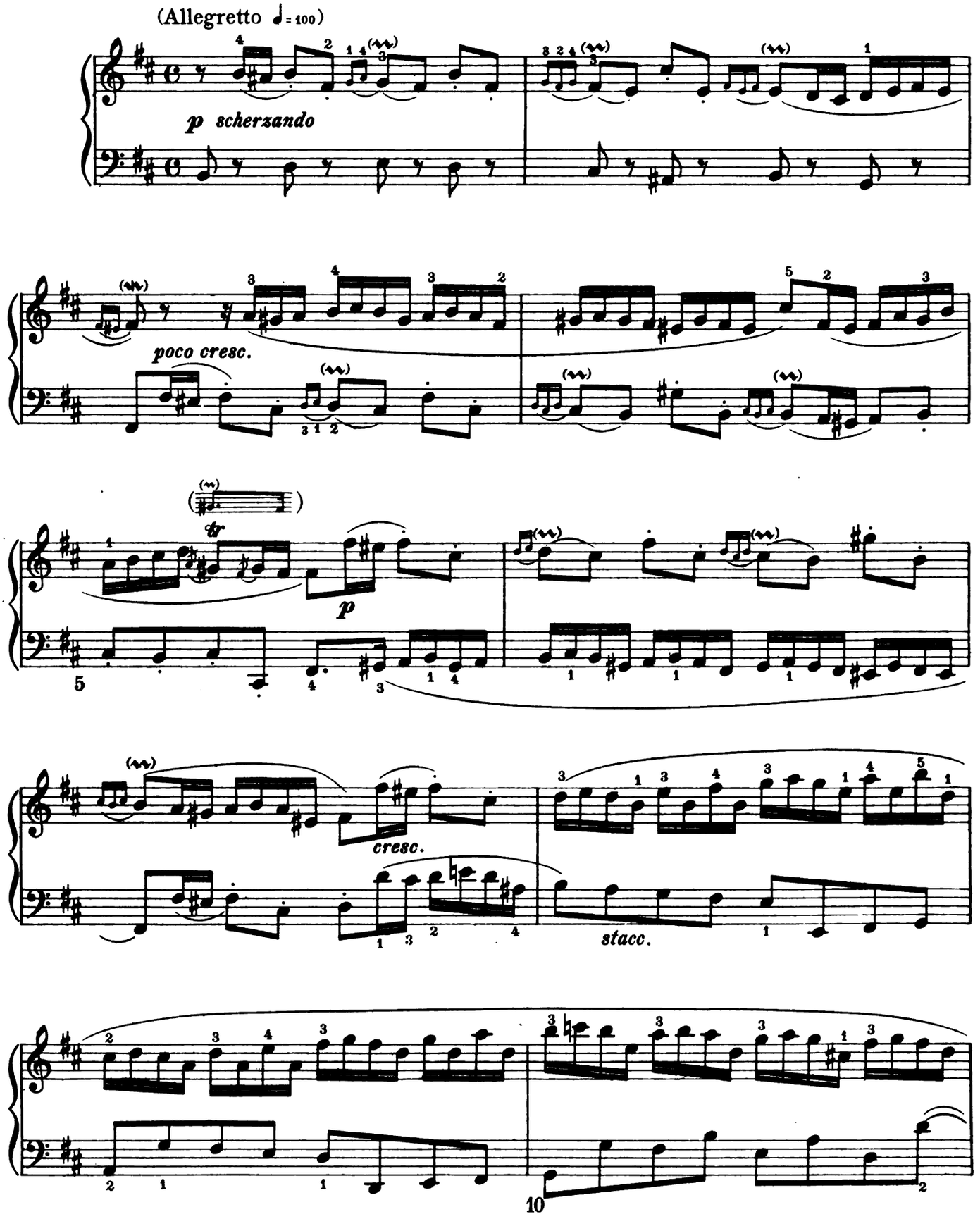
INVENTION XV, in B minor



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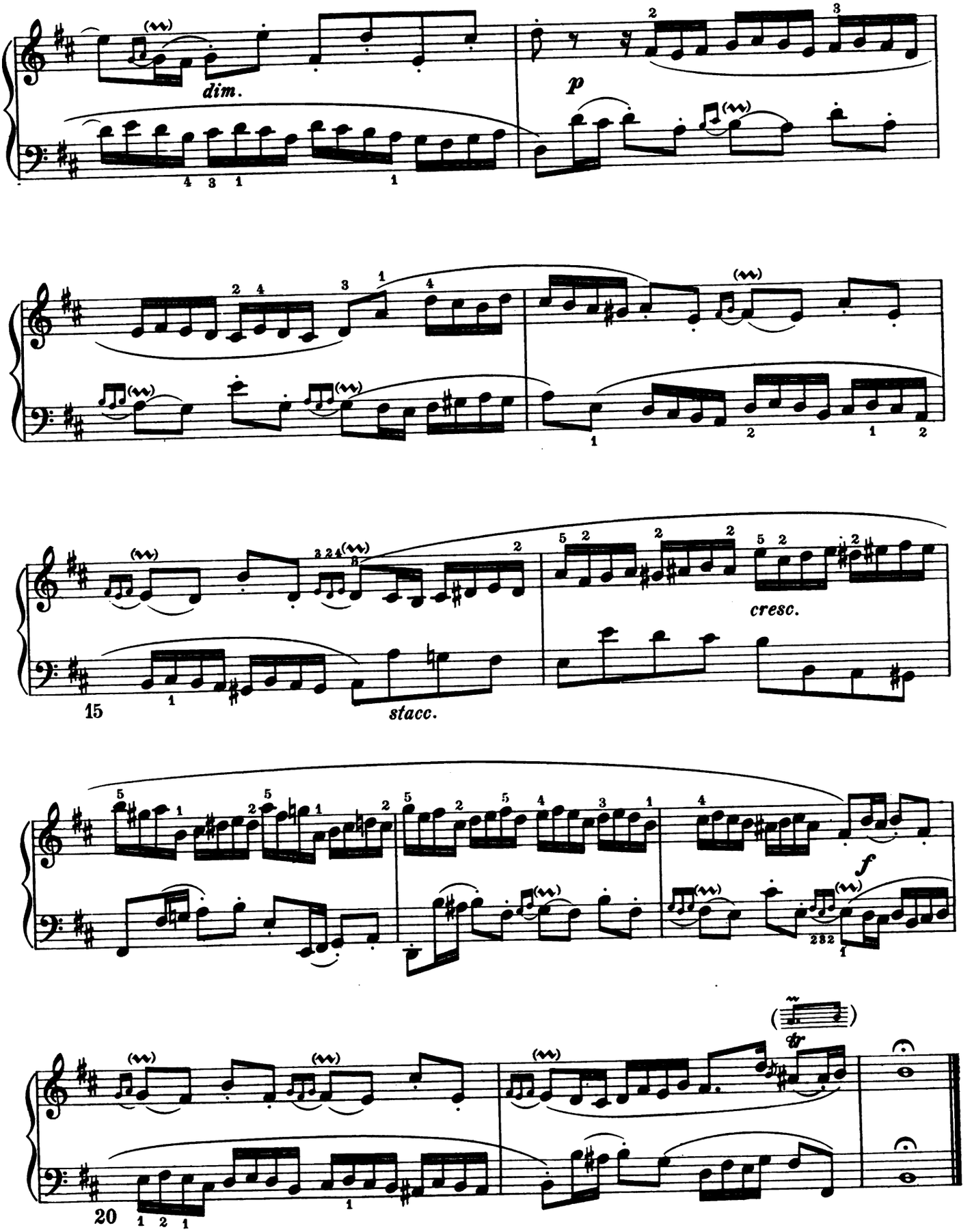

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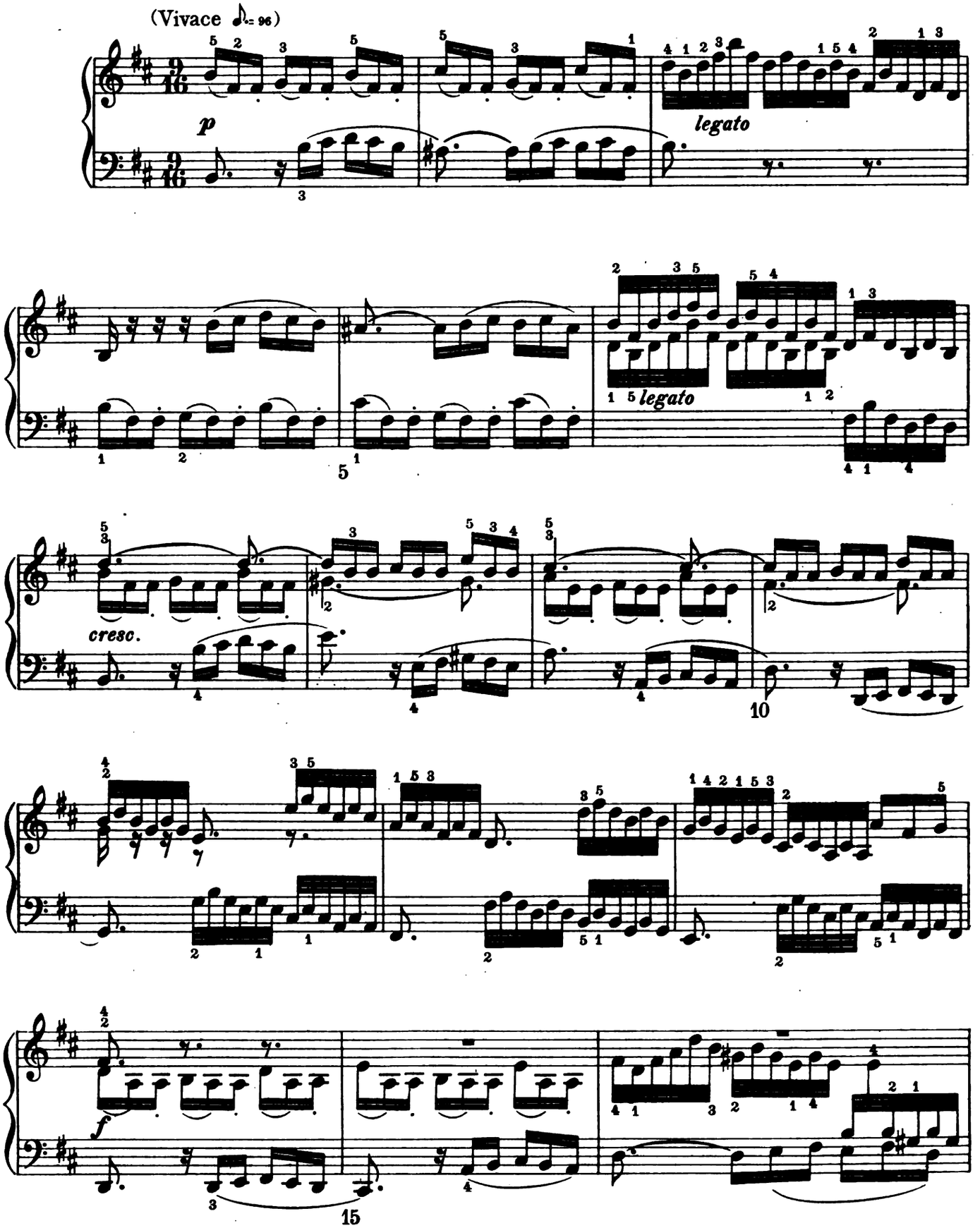
SYMPHONY XV, in B minor



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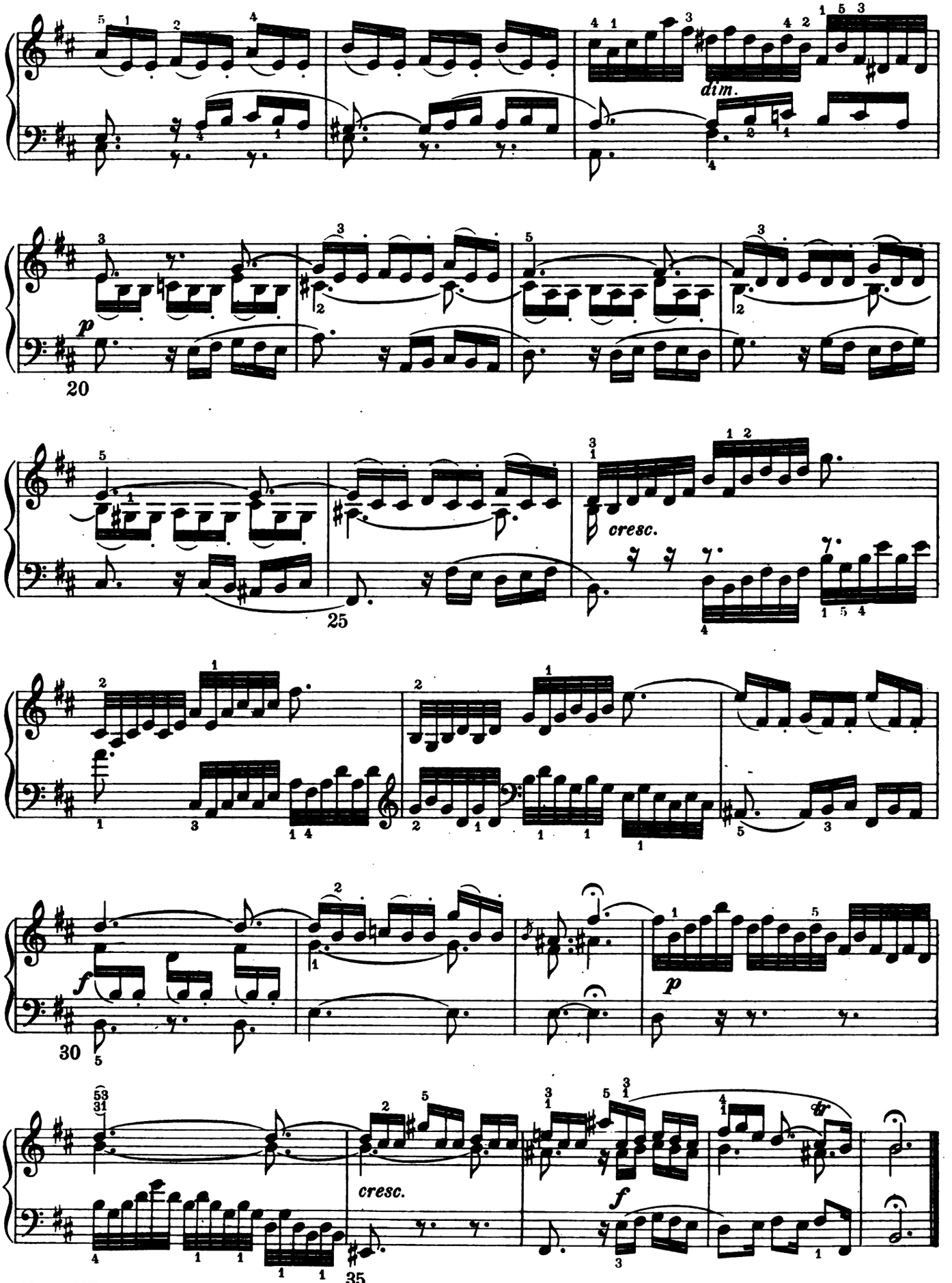

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